REGD No.B 3517

filmindia

DECEMBER 1943

INLAND Rs.2/-
FOREIGN Sh.4/6

CO-STARRED IN A STORY OF A

"TRAVELLER OF AN UNKNOWN LAND"

FULL OF

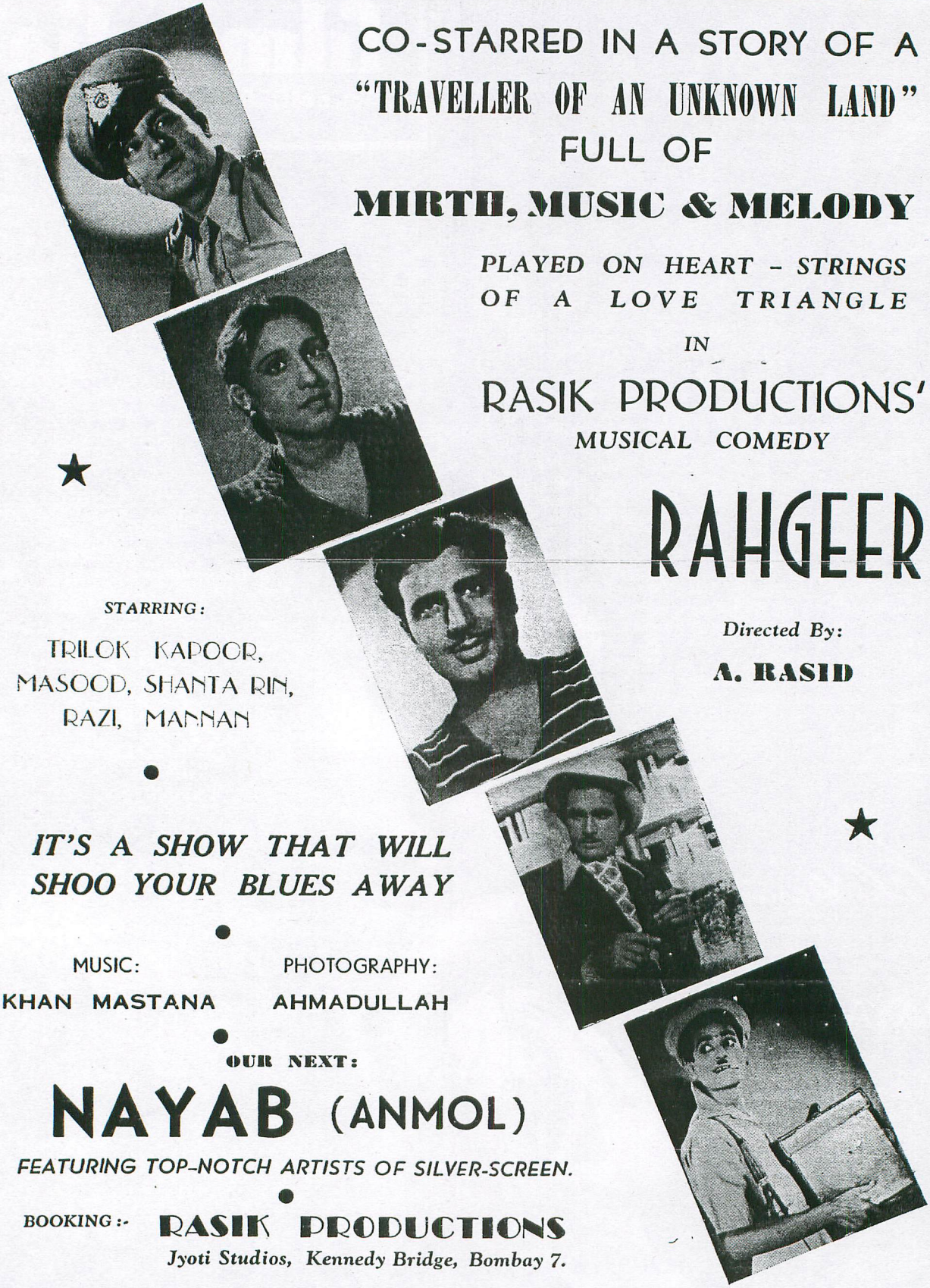
MIRTH, MUSIC & MELODY

PLAYED ON HEART - STRINGS OF A LOVE TRIANGLE

IN

RASIK PRODUCTIONS'

MUSICAL COMEDY

RAHGEER

STARRING:

TRILOK KAPOOR,
MASOOD, SHANTA RIN,
RAZI, MANNAN

Directed By:

A. RASID

IT'S A SHOW THAT WILL SHOO YOUR BLUES AWAY

MUSIC: KHAN MASTANA

PHOTOGRAPHY: AHMADULLAH

OUR NEXT:

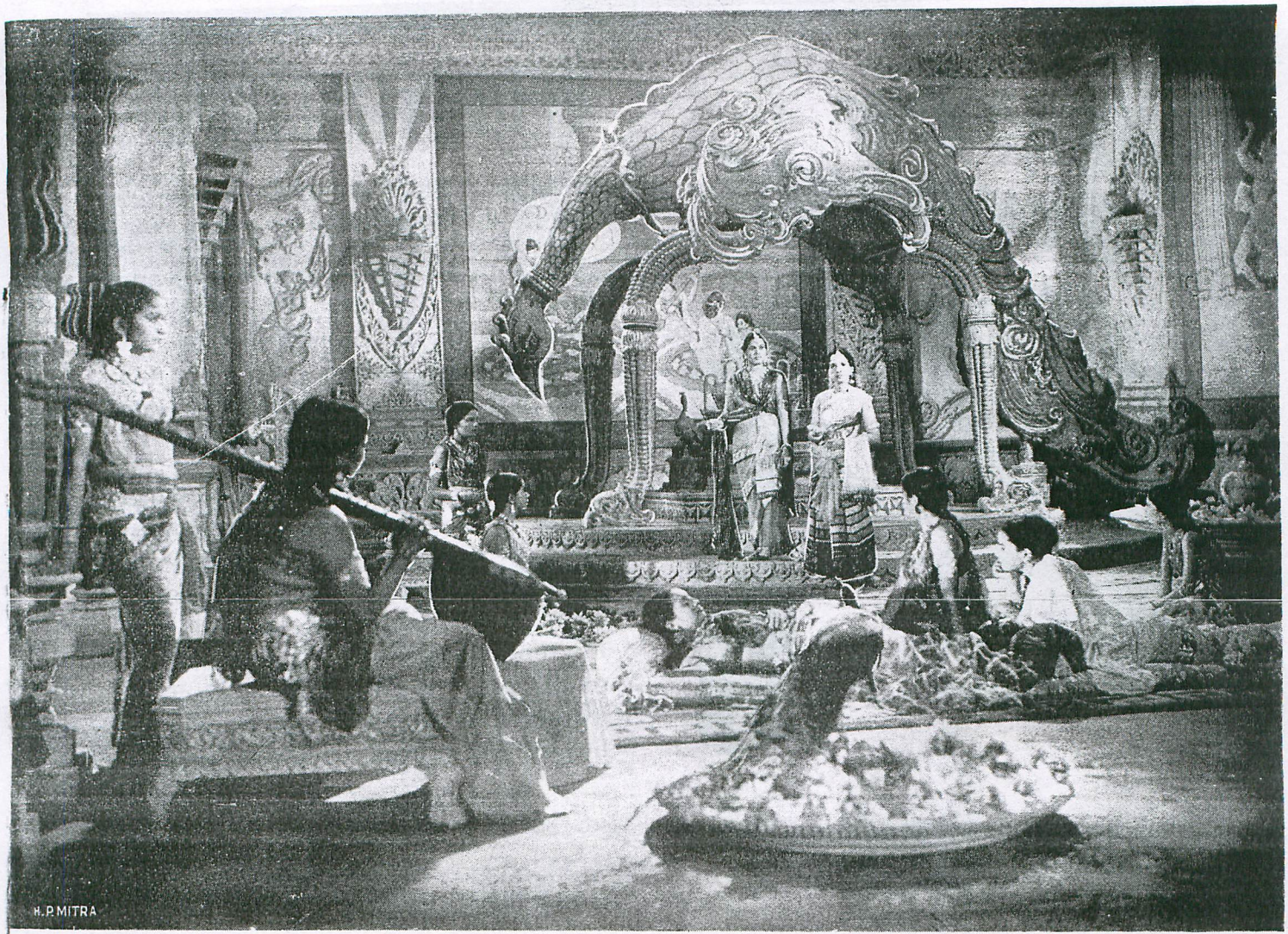
NAYAB (ANMOL)

FEATURING TOP-NOTCH ARTISTS OF SILVER-SCREEN.

BOOKING:- **RASIK PRODUCTIONS**

Jyoti Studios, Kennedy Bridge, Bombay 7.

★ SHANTA APTE ★ VANMALA ★ PAHARI SANYAL



★ HARISH ★ JEEVAN ★ JAGDISH IN

LAXMI PRODUCTION

KADAMBARI

Directed by: NANDLAL JASHVANTLAL

Lyrics by:
Miss KAMAL B. A.

Cinematography:
JOTIN DAS

A SUPREME RELEASE

PARTICULARS FROM:
SUPREME FILM DISTRIBUTORS
BOMBAY 14.

IN TIMES LIKE THESE..

Keeping your Equipment in tip-top condition is more important than ever.

Added to all the amenities of your theatre, sharp projection and perfect sound, plays a prominent part in pleasing your patrons. During this war all that you can do is to keep your Equipment in reasonable repair.

Do what other leading exhibitors are doing. Get your Equipment regularly checked, tested and serviced by the qualified and experienced RCA engineers of PEL SERVICE, a division of Photophone Equipments Ltd. At a small cost, you ensure the satisfactory working of your equipment, double its life and free yourself from all worries.

"YOUR THEATRE EQUIPMENTS WILL LAST LONGER AND PERFORM BETTER IF SERVICED BY THE PEL SERVICE."

Only PEL SERVICE offers you all these advantages:

Frequent, scheduled check-ups.
Prompt emergency service.
Sound and Projection parts.
Projection Engineering service.
Emergency parts stocks.

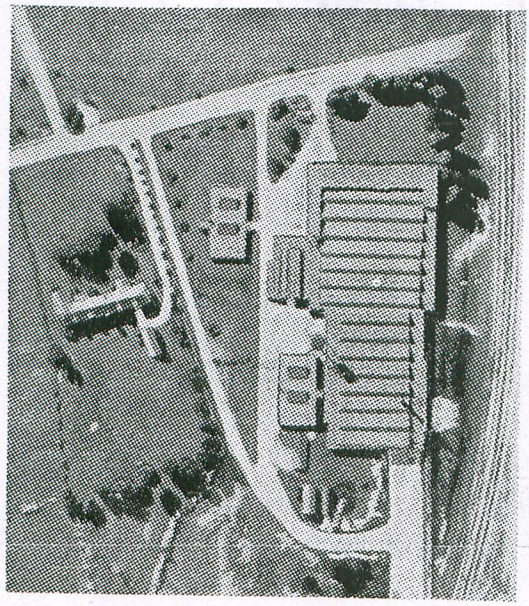
PHOTOPHONE ★ RCA ★ HIGH FIDELITY SOUND ★ THE EMBLEM OF ★ PEL ★ SERVICE ★ SOUND SERVICE

PEL SERVICE

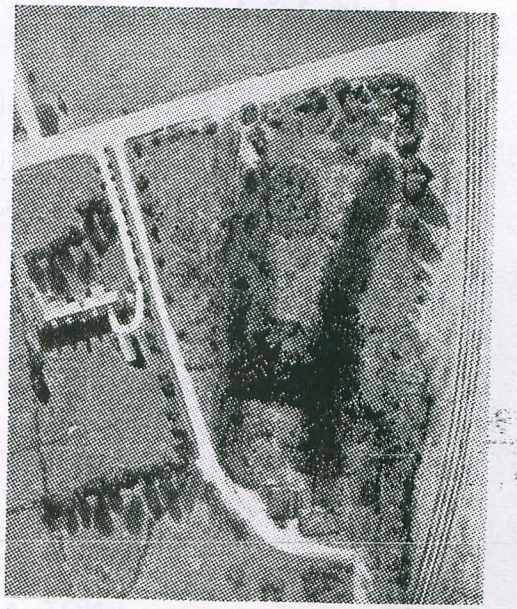
Zone Office:
31, Mohini Mansion,
94, Russa Road,
Calcutta.

Main Office:
Photophone Headquarters,
9, Marine Lines,
Bombay.

Zone Office:
1/18 Mount Road,
Madras.



NOW YOU SEE IT. Before the camouflage experts went to work the factory looked like this to the eye and to ordinary film.

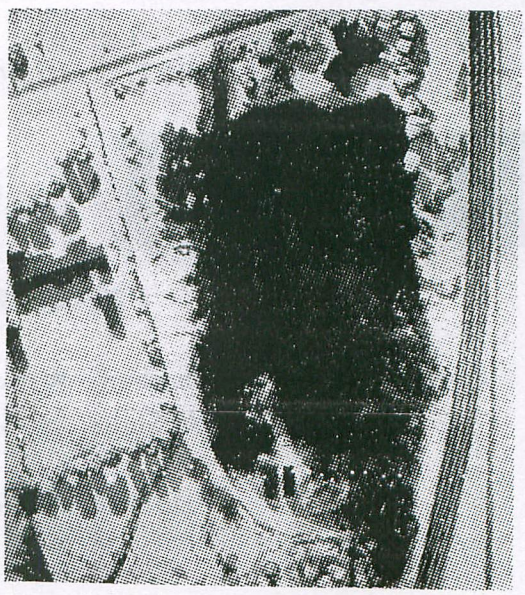


NOW YOU DON'T. With camouflage materials the experts have concealed the factory from the observer and from the camera.

Kodak Infrared Film spots the *"make believe"* of enemy camouflage

CAMOUFLAGE is the highly developed art of concealing an object from enemy eyes by rendering it indistinguishable from its surroundings. With false structures, netting, cloth streamers, paint and artificial trees the experts may deceive the observer, but they will not fool the magic eye of Kodak Infrared Film, whose vision goes far beyond that of the human eye. Natural grass and foliage reflect invisible infrared light rays which are registered on Kodak Infrared Film, revealing "dead" camouflaged areas in sharp contrast.

Kodak film is scarce because so much of it is needed for war purposes. Use the supplies you get sparingly, and do not buy more than your immediate needs.



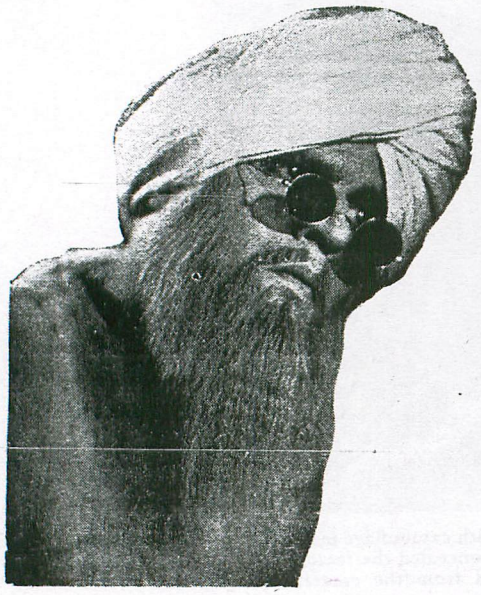
BUT HERE IT IS AGAIN. Kodak Infrared Film in the camera provides pictures which clearly reveal the camouflaged area.

Serving human progress through Photography

KODAK LTD. (Incorporated in England) BOMBAY — CALCUTTA — LAHORE — MADRAS

K. 4360 8"x3 cols.

KINGDOMS AND EMPIRES HAVE COME AND GONE !



....Like flashes of colour in an oily pool, Kingdoms and Empires have come and gone but the Kingdom of Heart endures !

Most Progressive

Most Purposeful

Drama of two fathers, friends and neighbours, Ram Singh and Rahim Bux, setting a new pattern of life to follow

NOT A COMMUNITY BUT A HUMANITY

SOCIAL

REPLETE WITH MUSIC, SONG AND SPECTACLE !

BHAI CHARA

(BROTHERHOOD)

Starring: ★ Bharat Bhushan ★ Rai Mohan ★ Rajinder ★ Hadi
★ Ansari ★ Sinha ★ Sunetra ★ Bina Paul ★ Isabela

Directed By: **G. K. MEHTA**

•

A UNITY PRODUCTION

READY FOR RELEASE

DISTRIBUTORS: **SELECT PICTURES LTD.** BOMBAY.

DECEMBER 1943

VOL. 9 **NO. 12**

SUBSCRIPTION: The annual subscription, for 12 issues of "filmindia", from March 1943 is:

INLAND:	*Rs. 24/-*
FOREIGN:	*Shillings 50/-*

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

Change of Address: Two months previous notice is required for change of address.

Loss of Copies: The publishers do not hold themselves responsible for loss of copies in transit as the copies of the subscribers are sent under careful supervision.

Selling Price: The price of a single copy from March 1943 is Rs. 2/- inland and shillings 4/6 foreign. If any agent is found demanding in excess of this price, the publishers should be informed with the requisite proof.

Contributions: Only from qualified writers, contributions are accepted. Manuscripts sent by sundry contributors will be returned if only sufficient postage is sent to cover their return.

Correspondence: No personal correspondence with the Editor is encouraged. Letters seeking information are replied to in the "Editor's Mail" section according to the importance and the suitability of such letters.

Advertising: The advertisement rates are as follows:

Full Page inside	*Rs. 200/-*	*per insertion*
Half Page inside	*Rs. 110/-*	*„*
2nd & 3rd Cover	*Rs. 250/-*	*„*
4th Cover	*Rs. 400/-*	*„*
1st Cover	*Rs.1000/-*	*„*

Less than half page space will not be booked. The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY

Telephone: 26752

Editor: BABURAO PATEL

Put The Brakes Now !

Money seems to have become dirt cheap in the motion picture industry these days, seeing the way our producers are spending precious money on stars, settings, costumes and what not.

Three years back hardly one star in a hundred earned over two thousand per month limit. Today, star earnings have jumped up to Rs. 15,000/- per month and that is just a beginning of the higher expectations which stars entertain about their earnings during the year to come.

An ugly singing girl in the South with her nose pierced on both sides is reported to have demanded a lakh of rupees for three months' film work. In Bombay as much as Rs. 75,000/- have been paid to a girl for the heroine's role in a single picture within four months.

At this rate the sky will be the ceiling to the demands of our film stars. Compared with the standard of living obtained in Hollywood and the salaries earned by Hollywood stars, the salaries paid to the Indian film stars are very exorbitant. Considered from the economic point of view the Indian producers are committing a commercial suicide seeing that the market for this product is very much restricted. Indian films do not enjoy a universal market like the Hollywood ones and naturally, therefore, their returns, in comparison with the Hollywood product, are very poor.

Leela Desai in "Paraya Dhan" a social story of Shree Films.

It is obvious that the producers are cutting it too fat in the payment of star salaries and can probably afford to do so temporarily due to the synthetic prosperity as a result of war-time inflation. But the war won't last for ever and when the times return to normal, the stability of the film industry will be rudely shaken, just, because the high ceilings of star payment will remain the same. Seeing human nature what it has been through ages, stars would refuse to bring down their prices being once used to the present dizzy payments.

It has become extremely difficult to plan a picture in these days, when any person with the lawful privilege to wear a sari demands a phantastic payment even for an appearance as an extra girl in a crowd of hundred.

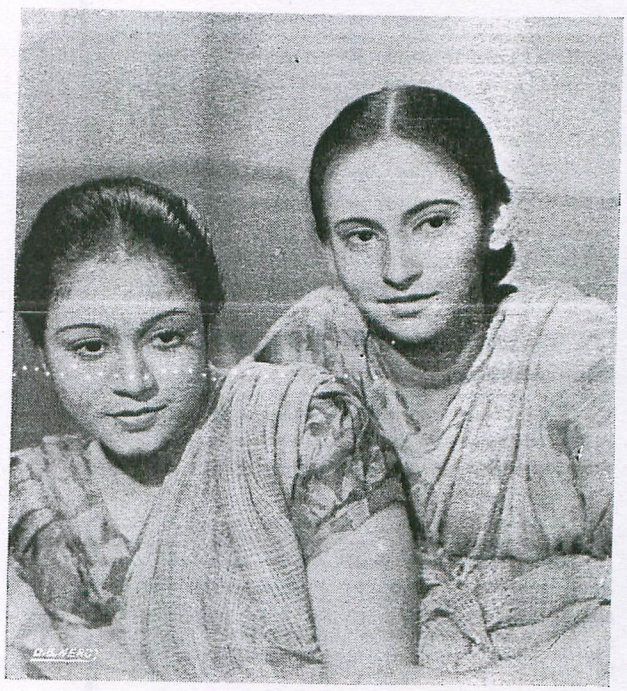
The other day, Producer Baburao Pendharkar told us that he would have to spend over Rs. 1,77,000/- during four months merely for the main cast of his latest costume picture "Droupadi" and he could not calculate in advance what more he would have to shell out for the thousand and odd extras he would require to provide a mythological atmosphere in the picture.

This is a staggering price ever paid for any picture merely for the main cast. Admitting that Producer Pendharkar has collected the most unique and attractive crowd of stars ever presented in a single picture on the Indian screen, we still doubt his wisdom in paying such a stiff premium for insuring the success of his picture.

After all the story of a picture is more important than its players and we wonder whether it would have been a very dangerous venture for Producer Pendharkar to risk his remarkably powerful story, as he said, without the crowd of thundering box-office stars who contribute to sky-rocket the cost of motion picture production by demanding impossible premiums for their work.

Pursuing the example of "Droupadi" it was another shock to us to discover that over Rs. 75,000/- are scheduled to be spent on special sets and another Rs. 60,000/- on costumes. Which all means that with other production expenses, "Droupadi" should at least cost a little over six lakhs of rupees, within a production period of five months.

We wonder whether, with our restricted market, it is worthwhile for a producer to spend so much



Panna comes to the screen in "Hospital", a Supreme release.

money on a single subject. The present inflation may guarantee good returns but we are sure such returns will not be proportionate with the investment and the risk involved in the venture.

Six lakhs of rupees in any other industry will help a businessman to establish himself for life, but in this case only one picture is being produced, leaving the producer stranded again at the end of the picture.

Evidently, the motion picture industry needs a lot of cash capital to keep its show continuously running. Is it not therefore necessary for the motion picture producer to be more economic in his expenditure and save wherever he can?

Seeing that star casting swallows more than one-third of the total cost of a picture, it will be wise for the producers to meet together in their Association and put a ceiling on star salaries which are going up every minute.

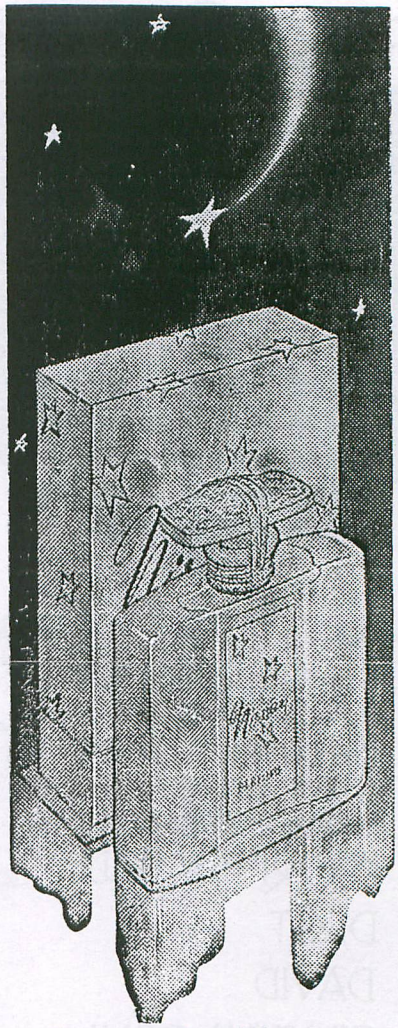
It is also necessary for the producers to prepare a community plan for their future productions and stick to social subjects which cost less and bring better returns proportionately especially in these days when the setting materials have to be purchased at impossible prices.

Costume pictures, as a rule, cost four times more than the average social story and it will not be advantageous for producers to take up costume plays in these times merely to maintain a cut-throat competition among themselves. During the duration of the war, producers by a united decision, can stop production of mythological and historical subjects and concentrate on progressive social stories which our people need more today than ever.

Rather than dissipate their profits by paying exorbitantly to the allied traders, like timber and paint suppliers etc., who sponge on the film industry, would it not be better for the producers to exchange their sets among themselves during the duration and save some money?

It is necessary for the producers to meet and prepare a community plan whereby they can cut down their costs in every direction, including the impossible star salaries.

Will they do it before they are themselves wiped off the map?



Out of the blue . . .
the new Perfume
Nirvan
bringing you the subtlety and sophistication of the West with the lingering aroma of the East.

A TATA PRODUCT

Available from the following places:

The Tata Oil Mills Company Limited, Bombay House, Bruce Street, Fort; The Tomco Sales Depot, Churchgate House, Churchgate Street; The Taj Mahal Hotel and the Taj Hair Dressing Saloon, Bombay.

IN
A SINGLE MONTH
8432
FAN LETTERS
AND
211
POST CARDS
HAILED
Sushila Rani's
SCREEN DEBUT.

Look to your right and meet the screen's most tantalizing Heart-ache

SUSHILA RANI

INDIA'S MOST CULTURED AND EDUCATED GLAMOUR GIRL DESTINED TO BREAK A MILLION HUMAN HEARTS!

★

FOR THE 1ST TIME ON THE SCREEN IN THE SACRED ROLE OF "Droupadi" THE WOMAN WHOM MILLIONS WORSHIP IN INDIA

Starring:

- ★ CHANDRAMOHAN
- ★ MAZHAR KHAN
- ★ K. N. SINGH
- ★ BADRI PRASAD
- ★ DIXIT
- ★ DAVID
- ★ PRATIMA DEVI

AND

THE INIMITABLE

★ BABURAO PENDHARKAR

NEW HUNS PICTURES Ltd.
present

Droupadi

(IN HINDUSTANI)

THE STORY OF A ROYAL CONSORT WHO SHOOK A NATION AND CAUSED ITS FUTURE HISTORY TO BE WRITTEN IN LETTERS OF BLOOD

PRODUCER
BABURAO PENDHARKAR

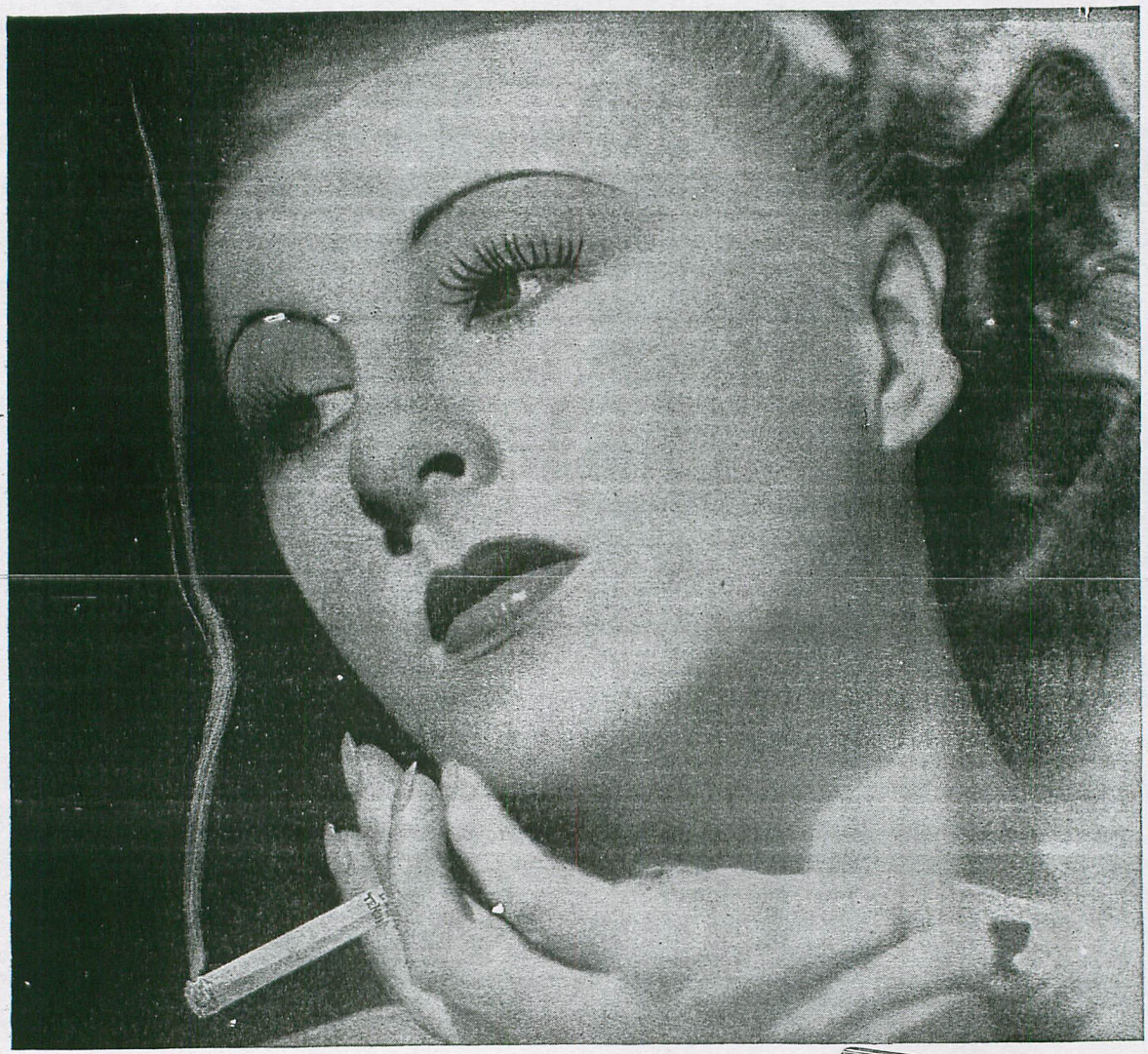
WORLD RIGHTS CONTROLLED BY: M. S. THAKURIA, REGAL THEATRE, INDORE

FOR CORRESPONDENCE:

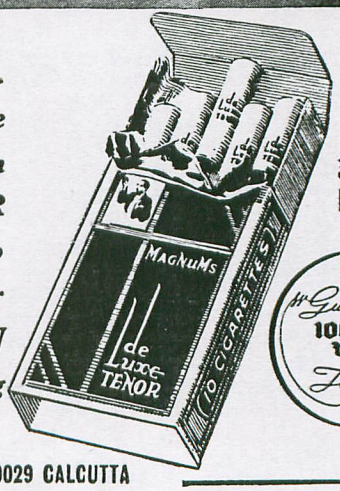
NEW HUNS PICTURES LTD.

SEKSARIA BUILDINGS - SANDHURST ROAD - BOMBAY.

A De Luxe Favourite



Only a favourite can keep on pleasing the public .. month after month, year after year! TENOR De Luxe has a social record of continuous satisfaction behind it. More than merely a cigarette, TENOR has become a tradition of luxury smoking to luxury lovers. You'll appreciate the rich flavour of the guaranteed 100% PURE VIRGINIAN TOBACCOS used in TENORS. They bring perfect contentment at every social.

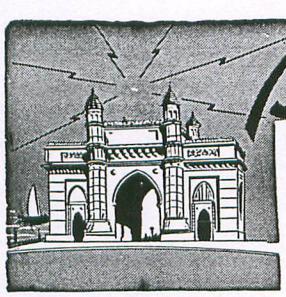


3½ ANNAS
Per PACKET

Guaranteed
100% Pure
Virginia
Tobacco

ACI·T·70

JAMES CARLTON LTD. LONDON, ENGLAND. EASTERN LICENCEES, P.O. BOX 9029 CALCUTTA



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

OUR TECHNICAL INSTITUTES!

Writing to Editor Baburao Patel, Mr. S. M. Mujumdar of Bombay has something important to say about the two institutes in India, viz., The Film Academy of India and the Abdullah Fazalbhoy Technical Institute. I reproduce below some extracts from his letter:

"While my friends from Shantaram's Film Academy are very much pleased with the practical training they get, they are hardly given any theoretical training that is necessary to build up our film industry of technicians with sound knowledge of the intricacies of film art. One cannot expect any of the big guns of the industry from this Academy to spare any time to teach the students there and you will admit that teaching is an art by itself.

"On the other hand, the Fazalbhoy Institute has been training only theorists who get very little practical training amounting to almost nothing. They seem to be cramming up very well every bit of camera mechanism or sound, but it seems that they do not know what Mitchell or Debri Camera looks like in practical work. Here too we cannot expect an institute mainly sponsored by outsiders to spend so much money for machines without getting any return for it.

"Don't you think it will be well for our industry if these two institutes co-operate in some way so that the Fazalbhoy Tech. Institute students get practical experience at the Kalamandir Studios and vice versa? Unless this is done I think it is practically impossible for both these institutes to do anything substantial for the Indian film industry which they claim to serve."

Mr. Mujumdar has hit the nail on the head. But he does not know how the brains of people in our industry actually work. While the suggestion given by Mr. Mujumdar is constructive and vital, I am afraid it will not be taken up by people who run both the institutes.

Co-operation between two persons is almost an unknown factor in this country, where jealousy is the only tie of mutual recognition. For all we know, Producer-director V. Shantaram must be considering the Fazalbhoy Institute as a rival concern and the Reverend Fathers in charge of the Fazalbhoy Institute ought to be reciprocating this fraternal feeling with equal warmth. To imagine these two concerns to co-operate is to live in a fool's paradise. But if the impossible happens, I shall be the first one to congratulate Producer-director V. Shantaram and the long-bearded Jesuits in charge of the Fazalbhoy Institute. But don't let us be too optimistic.

OUR PROPAGANDA FILMS!

Sometime back I had written about the least anxiety shown by the public to see the propaganda features produced by the different departments of the Government including the Information Films of India. I had said that people phone up the cinemas and make inquiries about the actual times when the main features of the day begin screening.

As if to provide proof of this state of affairs, I find an advertisement appearing in the "Sunday Standard" of the 31st October on behalf of the Regal Cinema. In this advertisement the Regal cinema gives special timings for their main feature of the day. While the regular timings are advertised as: 4, 6-30 and 9-30 p.m., a special schedule is given as follows "Feature: 4-45, 7-15 and 10-15 p.m."

This shows what way the wind is blowing. Exhibitors are compelled to advertise these timings to please their patrons, because the propaganda shorts which have been imposed on the exhibitors by the Government have not only become tiresome and boring but, in several cases, most disgusting.

If people are not inclined to see these propaganda

Shanta Apte in "Kadambari," a Laxmi picture directed by Nandlal Jaswantlal.

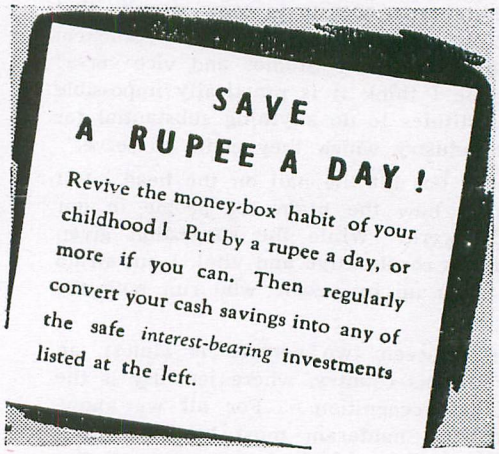
Make everything last longer and

SAVE

FOR THE FUTURE

WARTIME purchases give you bad value for your money. Make your clothes and everything you have last you longer, for every new thing you buy to-day costs you more than it is worth. Deny yourself all luxuries. Spend only on essentials and save every anna you can for the days when prices will return to normal.

SAVE *safely* Be sure the money you save is *safe*. If you turn your money into gold, silver, jewellery, land, buildings or goods, much of the value of your savings may disappear when normal prices return. Be wise and invest your money *safely* in a Co-operative Society, Insurance, a Bank Savings Account, or in the Post Office Savings Bank. Best of all, invest in Government Loans and Savings Certificates.


SAVE
A RUPEE A DAY!
Revive the money-box habit of your childhood! Put by a rupee a day, or more if you can. Then regularly convert your cash savings into any of the safe interest-bearing investments listed at the left.

A NATIONAL APPEAL BY THE NATIONAL WAR FRONT

films with lop-sided stories displaying no imagination or intelligence, where is the earthly sense in continuing departments like the Information Films of India to produce such trash?

Won't it be much better to close down these different departments entirely and rely upon the war propaganda shorts which we get from the foreign countries? In any case, these imported films will certainly be more intelligent than what the Government of India will be able to produce in the next 30 years.

UNITY IN THE INDUSTRY?

Quite an unholy squabble, which promises ugly developments in future, seems to be going on at the Indian Motion Picture Producers' Association between the independent producers on the one hand and the influential and the well-established ones on the other.

Due to several clumsy differences in the past, the Indian Motion Picture Producers' Association has lost face with the Government of India and the Association's recommendations in the matter of raw film distribution were utterly disregarded by the secretaries of the Government of India. Today, the Association has become a petty battlefield for shameful clashes between different interests. On the one hand we find the independent producers, the so-called have-nots, struggling to get a recognition for their existence in the association. On the other hand, the old, seasoned studio-owners and other well-established producers seem to have made a common cause to see the last of the independents out of the Association. The independents who enjoy a numerical majority, but seem to lack constitutional experience, convene hasty meetings and pass incorrect resolutions which are thrown out by the other members who seem to have their own axe to grind.

This state of affairs has been continuing for a pretty long time now and it seems that Mr. V. Shantaram, the President of the Association, lacks the initiative and the necessary tact to bring together the two warring factions in the Association. There is a general impression prevalent in the Association that Mr. Shantaram has failed utterly to provide an efficient lead to the Association during his tenure of office as the President. This is not what we had expected from an experienced person like Mr. Shantaram. Affairs of the Association had been better managed during the two years when Rai Bahadur Chunilal had been the President. But immediately on the arrival of Mr. Shantaram things seem to have gone wrong and we find the members quarrelling amongst themselves and thereby providing outsiders with an excuse to jettison the claims of the Association to represent the industry.

The very word 'Association' is synonymous with unity of interests and purpose. We would like to know whether the Indian Motion Picture Producers' Association symbolizes this unity of interests and purpose at the present stage.

Would it not be better to close this farcical show of an Association rather than to continue the same for people to spit at?

SOUTH INDIAN FROGS!

Every month Editor Baburao Patel receives a number of letters from the South complaining about the stagnant condition of the film industry in the South.

Mr. M. H. Krishnamurthy of Madras writes to the Editor as follows: "I am surprised to find that inspite of your valued address given to the members of the South Indian Film Chamber of Commerce, the producers in the South are still adamant in giving us pictures of the old mythological type. Pictures in the South have not improved a wee bit today, than what they used to be when you addressed them on the 22nd February 1941. The entire film production activity of the South seems to have gone from bad to worse and unless some helping hand is stretched in their direction the entire industry is bound to crash. I wonder why such a popular magazine, like yours should not review South Indian pictures and comment on their production. Such fair comments like yours will help the industry. "filmindia", let me say, if I am permitted to say so, with due reverence to the Editor, should not devote itself entirely to the North Indian pictures. "filmindia" is as much our magazine as it is of every other man interested in the industry. I request you, therefore, to devote at least one page for the advancement of the film industry in the South. If your magazine does not produce the desired results, no other magazine can or will."

Mr. Krishnamurthy is evidently deeply moved at the chaotic state of affairs existing in the South Indian film industry. The South Indian film-goers because of their greater association with the English language, naturally feel rather acutely about the drawbacks of their local industry and I think Mr. Krishnamurthy is perfectly justified in forwarding a bitter complaint to our editor.

The trouble however is not with Editor Baburao Patel or with "filmindia". "filmindia" has always been willing to do its best for pictures produced in South India but it cannot shake the hands of people who keep their hands constantly in their trouser-pockets. To say the least, most of the producers in the South are people who lack pioneering instinct and who are, moreover, provincial in their outlook. They refuse to move with the times and they refuse to get out of Madras and the districts roundabout. Like frogs in a small well they choose to make plenty of noise in their own sphere, but dare not step out into an ocean where the bigger fish live. With people like these, who seem to lack a back-bone, nothing can be done.

We have had personal discussions with several producers including some leading ones, and we have found them self-complacent and utterly unenterprising. Their only idea seems to be to make hay while the sun shines and they seem to believe in poisoning the local audiences with the putrid stuff they produce from day to day.

We regret to say that barring a couple of solitary exceptions, the producers in the South have not yet realised the higher social purpose to which the medium

THESE SIX SPEAK FOR THEM-SELVES

ERROL FLYNN AND ALEXIS SMITH IN A ROMANCE WITH ACTION AND THRILLS GENTLEMAN JIM

GEO. RAFT, PETER LORRE AND AN ALL STAR CAST IN BACKGROUND TO DANGER

PRISCILLA LANE, JEFFREY LYNN, RONALD REAGAN IN MILLION DOLLAR BABY

BETTE DAVIS IN THE FINEST ROLE OF HER CAREER IN WATCH ON THE RHINE WITH PAUL LUKAS

GERALDINE FITZGERALD, JAMES STEPHENSON IN A. J. CRONIN'S SHINING VICTORY

RICHARD GREENE, CARLA LEHMANN IN A THRILLING SPECTACLE FLYING FORTRESS

FOR THEY ARE FROM WARNER BROS

WARNER BROS.

WARNER BROS

THE GREAT FOURTH GROUP FOR 1943

of motion picture film can be harnessed. Admitting that the film is a good instrument for making money, it is also necessary for the man who handles this instrument to utilise it for a higher social purpose than merely filling his own pockets.

We were surprised to find that some of the really educated producers of the South lacked this social conscience.

Sometime back Editor Patel had an educated producer as a visitor whose brazen-faced talk about producing a picture with rotten stuff, stealing tunes from other pictures, and calling this dirty work a successful job with a pride, shocked and amused our Editor.

When people like these talk in that strain what chance has the film industry in the South to improve and what can "filmindia" do by its criticism and comments for people who refuse to move out of their disgusting rut.

All that we can do is to apologise to the millions in the South who go to see local pictures and advise them to see the Hindustani pictures as a consolation. They will at least get better acquainted with India's national language.

BRAVO! PRABHAT

For the first time in its long history of self-complacency, the Prabhat Film Company of Poona is reported to have taken an unprecedented step of suddenly terminating the services of a complete production unit for disciplinary reasons.

We understand that Director Raja Nene, Sound-Engineer Damle, Music-Director Bhole and some others have been peremptorily asked to walk out of the Prabhat organization inspite of some of these people being related to Mr. Damle, one of the senior partners of Prabhat.

It is said that a couple of months ago the Prabhat partners decided to overhaul the studio routine to secure better efficiency and quicken up production. A code of studio discipline was therefore drawn up to be observed by everybody irrespective of his position. It is reported that Director Raja Nene and a few others resented this, considering it as check-up on their day-to-day work. It seems that they were given several opportunities to prove the impracticability of the new code of discipline with an idea to modify the same in case it interfered with their working or, in the alternative, to extend their co-operation willingly to the employers in observing the same. When neither of the two alternatives seemed to be acceptable to these people, they were given the chance of submitting their resignations which offer again is reported to have been declined. The next thing the company did was to hand over walking-tickets to these people.

OUR NEXT:—

NIRDHAN

A SOCIAL HIT

DIRECTED BY:

S. M. RAZA

MUSIC:—

KHAN MASTANA

卐

SONGS:—

SHEVAN RIZVI

卐 卐

PHOTOGRAPHY:—

HOMI MISTRI, S.M P.E,

卐 卐 卐

VICTORY V PICTURES

THRILLING MUSICAL COMEDY

TAXI-DRIVER

STARRING:—

R. DILAWAR • BABURAO PAHELWAN

• SHOBHA • REKHA PAWAR

AGHA •

AND

• SADIQ • MANNAN • NAZIRA • FIROZ

★ STORY, DIALOGUES & DIRECTION ★

S. M. RAZA

For Bookings: VICTORY PICTURES, JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY—7.

COLUMBIA
The MASTER Record

★ **SADHONA BOSE–**

YOU HAVE SEEN HER DANCES
NOW HEAR HER SONGS
FROM :-
RANJIT'S "SHANKER PARVATI"

ALSO HITS FROM—

MINERVA'S
• **'PRITHVI VALLABH'**

SUNRISE PICTURE'S
• **'SATI ANUSUYA'**

NAVAYUG'S
• **'NAYA TARANA'**

KAMALROYS'
• **'SHAHENSHAH AKBAR'**

RECORDS AVAILABLE FROM ALL COLUMBIA DEALERS

COLUMBIA GRAPHOPHONE Co. Ltd.

SIR PHIROZSHAH MEHTA ROAD — FORT, BOMBAY.

We congratulate the Prabhat Film Co. for this bold measure in maintaining their institutional discipline and prestige. Though motion picture making is an art it is also an industry which requires a rigid discipline and producers can only obtain these conditions by thinking about their work in an institutional way.

This drastic action of the Prabhat proprietors is all the more praiseworthy, because they had to change horses when crossing the stream, "Ram Shastry" their current picture being half way through its production. We should like to have Director Raja Nene's explanation of this affair which would otherwise provide a sad evidence of his bad behaviour as a worker. As a promising young man we had always thought him to be a sensible fellow, who knew how to carry himself with dignity and responsibility in his work.

SAVE US, PLEASE!

Of all the revolting sights which the Indian producers present before our innocent film-goers, the most revolting perhaps is the spectacle of seeing a crowd of ugly and repulsive girls who work as extras in our pictures.

The most amusing part of this sight is that the very same faces of the very same girls in all their repulsive ugliness present themselves from scene to scene and in different pictures at the same time of different producers, making these girls the most familiar eye-sore of the Indian screen. And yet, Indian producers claim to serve art.

Some of these careless producers who spend thousands on securing film stars and building up grandeur in sets and costumes can easily spare a little more money in securing decent-looking faces to work in the roles of our extra girls. If they do so we don't have to see the same, stinking, repulsive, ugly faces and be shocked every time through different pictures. If producers can afford to run to Delhi, Benares, Meerut and other girl-breeding places for their stars, can they not send a few of their assistants to secure some decent looking girls for working as extras?

Even in "Shakuntala", the picture of India's greatest director, an imposing bevy of ugly girls was not missing. Perhaps, in this instance, ugliness was essential to provide a contrast and thus to bring home to the audience the excelling beauty of Jayashree.

YOU WILL HARDLY BELIEVE

That film-actress Durga Khote (41-42), till yesterday a widow with two grown-up boys, married Flight Lt. Rashid (40) at Bulandsher on the 30th September 1943. Some autumn romance, isn't it?

That on hearing of the wedding Bhai Jan Kardar rushed to Begum Durga Rashid with an offer of a role in "Rajput", Kardar's new picture.

That Bhai Jan Kardar and Chhote Miyan Mehboob intend giving Begum Durga Rashid a reception at the Jumma Masjid in Bombay when Sardar Chandulal, Seth Chimanbhai and Shantaram will be invited to partake of sharbat and kababs. Bade Miyan Hasnain will preside.

That seeing that Begum Durga Rashid has taken a practical step towards Hindu-Muslim unity, Editor Baburao Patel is seriously thinking of marrying a Muslim girl to cement the unity further.

That olive-faced, little Nalini Jayawant is waiting for her majority to ring her own wedding bells with a man, in whose life the bells have chimed once before. We hope, in the interests of both, the prophesy does not prove true.

That Film-actor Mubarak thinks loudly that Director Jayant Desai is the greatest director in the industry after his work in "Bhaktaraj". Incidentally, he has the same opinion of Producer Mukherjee and now of Producer Muzumdar who has offered him a job at the Bombay Talkies. Mubarak's dark charm does not blush when he praises his employers. That is a loyal artiste.

That Sardar Chandulal Shah and Editor Baburao Patel nowadays discuss the form of racing fillies having finished with their talks of film stars. It is flesh in any case.

That Director Shantaram wonders why people read "filmindia" and, having done so, believe in the review of 'Shakuntala' when he is prepared to paste other newspaper reviews all over the town.

That Baburao Pai of Prabhat sacked Shantaram's old assistant Raja Nene to prove to Shantaram that he can do it. If Prabhat can pull on without Shantaram nothing is lost by giving a walking-ticket to little Raja Nene.

That charming Mrs. Hilla Wadia now becomes a producer for Wadia Movietone, old 'gentle' Jamshed having secured his M.B.E. We propose a Kaiser-I-Hind medal for Mrs. Wadia even before she takes up the work of her husband. That medal will stop her.

That Sardar Chandulal Shah is wondering where Music Director Khemchand Parkash disappears in the nights. Why not ask Rai Bahadur Chunilal?

That Lyric-writer Pradeep refused an outside offer to write songs, for money or friendship, because of his loyalty to Filmistan Ltd. That is a great boy.

That Filmindia's famous secretary, Sushila Rani, signed her first film contract to play the title role of "Droupadi" in the Sir Harkisondas Hospital. The nurses and the doctors are reported to have fainted when they saw the figure of Rs. 40,000/- for five months' work. That's stardom with a vengeance.

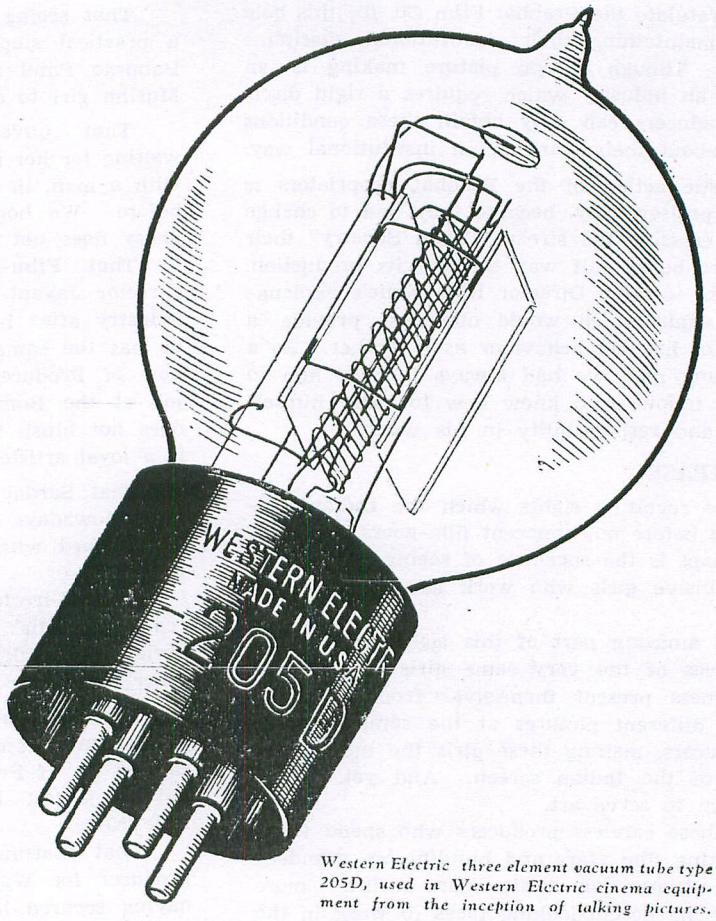
That Partner Damle of Prabhat has acquired a cardiac asthma since his separation from Shantaram. It seems to be a disease of affection.

That Syed Fatehlal of Prabhat drinks a lot of hot liquid to keep Shantaram's memory boiling inside. That is another way of showing affection.

That Producer-director Kardar is reported to be ready to pay double the price for "filmindia" if somebody brings him a copy without the front cover. That brings the tragedy home.

That Producer Hasnain of Fazli Brothers seems to be ready to make up with "filmindia" by airing his

WESTERN ELECTRIC



Western Electric three element vacuum tube type 205D, used in Western Electric cinema equipment from the inception of talking pictures.

MODERN MIRACLE

A glass globe, an ounce or two of metals and other materials is all that goes to a vacuum tube, yet their arrangement in exact accordance with complicated calculations creates one of the wonders of our age. Western Electric research has opened up limitless opportunity for man's ingenuity, and is making the most of that opportunity to give you products of unequalled excellence.

Western Electric COMPANY LIMITED, FORBES BUILDING, HOME STREET, FORT, BOMBAY

Copyright: Western Electric Co., Ltd.

JWT (E) Ltd.

views in some of the North Indian rags. Why not take a bus ticket to Sir Pherozeshah Mehta Road and meet an old friend, who has been just misunderstood?

That Pandit Indra is reported to have become an orphan since the time Editor Patel asked him to stop talking. He is the one man who lives and dies by his tongue.

The Novelist Dewan Sharar is reported to be suffering from a headache and swears in Hindi. Doctors have christened the headache as "Akbar".

That Producer Mukherjee is likely to go back to the Bombay Talkies, says an optimist. We hope he will take Lyric-writer Pradeep with him. Without Pradeep, quick production is pretty impossible.

That the Bhatt Brothers of Prakash are reported to have taken the eight Evergreens as their partners. Now, for the first time, they will have to fall back upon their trade-mark: "Lead, kindly light amid the encircling gloom."

That film actress Kusum Deshpande will finance Raja Nene to produce a picture with herself as the heroine and Baburao Pendharkar as the hero.

That Producer Chimanlal Desai is going to be a disappointed man very soon if he expects friends to give presents for the forthcoming wedding in his family. A second wedding is always a luxury.

That with Shanta Apte on his banner, Director Badami is reported to be making a final attempt to establish himself as a motion picture director. We wish him luck.

That Director Chowdhary and Music Director Gyan Datt are nowadays discovering new film tunes in licensed restaurants.

That Producer Raghupat Roy will be running up to Lahore for the premiere of his picture, "Akbar", and will get a grand reception from the local tailors. His film also needs a pair of scissors, and the Lahore tailors should present one to Roy.

That Distributor Brijlal Khendry will soon remember Producer Raghupat Roy in affectionate terms in the dark corners of the Novelty in Bombay. If your ears are sensitive avoid the Novelty with Brij within a mile of it.

That Distributor V. R. Mehta is a very quiet man these days, seeing that Mahatmas are not in fashion. We require Marshalls during the duration.

That the main question about Gitanjali's "Sawaal" is: "Why did Producer Anand take Mumtaz Shanti?" Sardar Chandulal Shah will answer the question with three pictures.

That Baburao Patel is still living and kicking inspite of some Muslim papers and producers tucking up their sleeves and rolling out their tongues.

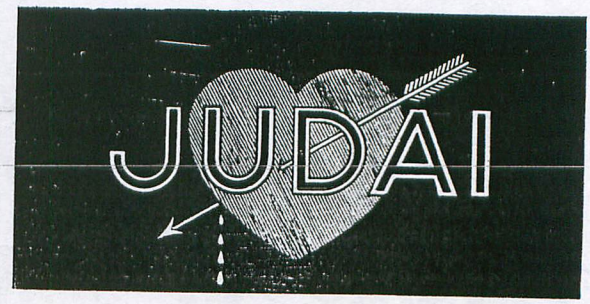
That owing to his numerous worries at Filmistan, Rai Bahadur Chunilal is reported to have lost a lot of weight. In future it will pay him to travel as "Luggage" in trains.

INTERNATIONAL THEATRES LIMITED

PRESENT:

Master ASHIK
Miss MEHBOOB

IN THE YEAR'S GREATEST MUSICAL EXTRAVAGANZA



PRODUCED BY: B. RAMCHAND
DIRECTED BY: G. R. DURANI
MUSIC BY: AFZAL LAHORI
DIALOGUES BY: SHEWAN RIZVI
PRODUCTION-IN-CHARGE: G. L. SHAH

●

PRODUCED AT:
CENTRAL STUDIOS

●

HEAR SONGS OF
JUDAI ON HMV Records

OUR NEXT:
DIRECTOR
STARRING:
SHAHU MODAK
AND OTHERS.

PARTICULARS:
INTERNATIONAL THEATRES LTD.
339, HORNBY ROAD, - - BOMBAY.

A GREAT WARRIOR WHOSE GENEROSITY HAS NO PARALLEL !

MAHARATHI

PRODUCED & DIRECTED By

A PRABHAKAR PICTURES

KARNA

By BHAL G. PENDHARKAR

Starring:-

PRITHVIRAJ, DURGA KHOTE, SHAHU MODAK, MISS LEELA, CHANDRAKANT, ARUNKUMAR, NIMBALKAR, K. N. SINGH, VASANT PAHELVAN, HEMLATA, VIMLA & 10,000 OTHERS.

Sole Distributors:-

MANEKLAL CHUNILAL & SONS, LTD.

CHOWPATTY CHAMBERS - SANDHURST BRIDGE - BOMBAY-7.

What can I do?

HERE IS THE ANSWER

Join the Auxiliary Nursing Service NOW. India's sick and wounded need your sympathy, care and service. Thousands of women have already shown magnificent devotion to duty by volunteering for this essential service. This is vital work that will make you a practical asset on the side of Freedom.

To be of service, in time of stress, is a solid foundation for contentment and happiness.

Please offer your services.....your countrymen need YOU.

TRAINING

Your training period will be from 3 to 9 months. During training the following concessions will be admissible:—

(a) Free accommodation and board.

(b) Uniform allowance of Rs. 60.

(c) Personal Allowance of Rs. 25 (inclusive of laundry).

(d) A bonus of Rs. 100 on being called up for service.

TERMS OF EMPLOYMENT

When called up for military duty:—

(a) Pay: Rs. 100-2½-120-3-126.

(b) In addition all members are provided with free board (rations, messing and mess servants) and lodging (accommodation, furniture, fuel and lighting).

(c) Uniform allowance:—
Rs. 150 on joining duty
Rs. 60 for 2nd year
Rs. 100 per year thereafter

(d) A gratuity is payable on completion of satisfactory service.

QUALIFICATIONS

Candidates must be female British subjects or subjects of a State in India. Subjects of certain foreign countries are also eligible.

Candidates must possess good education.

Midwives eligible for direct enrolment. Increments for past experience.

Certificated nurses unable to accept the liabilities of the I.M.N.S. can join A.N.S. under special terms.

Age limits: 17½ years to 45 years.

★

AUXILIARY NURSING SERVICE

HOW TO APPLY

Write for details to the Lady District Superintendent St. John Ambulance Brigade Overseas of the area in which you live. If you have any difficulty in finding her address, please write direct to Director General, Indian Medical Service, New Delhi.

CPU. 450

SHANTA APTE—

Always in a temper, this beautiful daughter of Maharashtra is reported to have done well in "Kadambari", a costume picture of Laxmi Productions.

The DUMB can Speak
and The DEAF can Hear
The LANGUAGE of LOVE

AMAR PICTURES

present

SADHONA BOSE

&

SURENDRA

in

their mammoth production with a message for INDIA *and appeal for humanity*

PAIGAM

(MESSAGE)

with **Anil Kumar, Anand Prasad, Protima Devi** *& others.*

Producer-director

SURENDRA DESAI

A Supreme Release.

Particulars from: **AMAR PICTURES,** Main Road, DADAR—BOMBAY-14

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. S. Asmal (Pretoria)

I had sent a screen story with dialogues to Producer A. R. Kardar but up till now there is no intimation from him about it.

Send me a copy of the story and I shall see what has happened to your story. It is quite likely that Kardar must have returned your stuff and being weighty it may have gone to the bottom of the sea due to enemy action.

Jagdish Chandra Sarma (Lahore)

Don't you think that instead of two different persons acting the hero and the heroine in a picture, a permanent married pair (husband and wife) would be better. The screen would be more chaste then.

Chaste! It would be completely whitewashed. There would be no romance then. The screen would project one long quarrel of 11,000 feet. Romance makes the screen what it is today, a popular entertainment. While men are romantic by nature, husbands are not and certainly not towards their own wives. Immediately a man becomes a husband he throws his glad rags of romance into the neighbour's compound before entering his own home and the neighbour's wife looks at them with curiosity for a time and quietly removes them inside when her own husband is out. As the screen is intended to give an illusion of reality by using the artificial, it will never do if a husband and wife were to act romance in a picture. All married people in the theatre would call them damn liars. People come to the theatre to see what they miss at home and outside.

And after all done and said, who cares for a romance between married persons? The taste of romance is in its stealth and its thrill survives only in strange arms.

So, don't let us have husbands and wives making fools of themselves together on the screen.

M. P. Sharma (Meerut)

I play the flute well. Have I any chance to become a film star?

Oh, yes, every chance. One of these days the producers will call you for a flute play-back when they want to bring the cows home. Get your name and address registered with the different studios and start dreaming of stardom. That is the way to go ahead.

V. Rao (Bangalore)

Can we serve humanity by entering the filmworld?

What do you mean? Aren't the film producers human beings? If you don't believe me, meet them and find out.

A. N. K. Moorthy (Madras)

What is your opinion about educated society girls acting in films?

On principle, I agree that good educated girls should take up screen work and raise the social status of the industry. But some of the educated girls who are on the screen now, make even the professional prostitutes blush with their behaviour. In fact, their funny ways have given the prostitutes a new status of respectability through sheer contrast.

That's one way of blackmailing two lovers. This is, however, a friendly snap of Motilal and Prabha in "Umang".

Dalsukh Pancholi's

POONJI

FEATURING:

RAGINI, BABY AKHTAR

&

MANORAMA

•

STORY:

DALSUKH PANCHOLI

•

DIRECTED BY:

VISHNU PANCHOLI & RAVINDRA DAVE

•

ALSO RUNNING AT:

KARACHI

LAHORE

CALCUTTA

DRAWING PACKED HOUSES

IN ITS 2nd MONTH AT

CENTRAL

BOMBAY.

And even among some of the educated girls who are desirous of joining the screen I have found an acute money consciousness, suggesting that they would rather be gold-diggers looking out for a jolly time with different men than serve the art in the screen profession.

For good, honest girls there is always a decent career in films, but those who come to "kill" end their last days in the slums as prostitutes or marry tired widowers with money. The tired widower does not mind a flame that has warmed many hearts, even if the wax is melting fast.

Princess Shahida (Junagadh)

I have always been charmed by Sheela's singing and acting. Why doesn't the Minerva Movietone cast her in better pictures and give her better songs?

Now, look here, Princess, a better idea would be to take Sheela in your employment. Minerva has given to Sheela more opportunities than she really deserved. If a producer finds that a girl is a good draw, she won't be kept on the shelf. Look at Khursheed. Is she not cast in almost every picture of Ranjit? The producers know that the people want her. Can we say the same thing of Sheela?

J. K. Rao (Poona)

Who is the better director between Mehboob and Kardar?

After "Najma" I like Mehboob. Mehboob seems to show a better sense of drama than Kardar. Besides, Kardar hasn't given anything worth the trouble for a long time.

Shri Ram Y. (Jaipur)

Don't the examples of Kishore Sahu and Zahur Raja prove: "Don't marry an actress?"

And yet Flight Lieutenant Rashid only recently married film-actress Durga Khote. Nothing is wrong with one of the parties being a film-actress if the girl is sensible. Something is very much wrong with the institution of marriage in the 20th Century. A dear old friend of mine is also going to commit this mistake in the near future, and when I visualise her future prospects in the light of the tragedies I have seen, I sit and pray for her, because only divine blessing can save her from making a tragic mess of her life. Married life is a frightful vale of tears with no sunshine—not even the little kids who become ungrateful and arrogant when they grow up.

Kirpal H. Panjwani (Karachi)

A friend of mine wants to marry an actress. He wants to know whether it is an easy job.

It is very easy to marry an actress but seems difficult to remain married. Ask your friend to write to Kishore Sahu, Zahur Raja, Dr. Chitnis etc., and he will get some first-class guidance.

S. I. Ahmed (Jaunpur)

Who is your best heroine?

None, so far. I was once so near getting a favourite, but misfortune, in the shape of a mother, snatched her away from me. I am always unfortunate. I miss the best.

P. B. Mobar (Agra)

Is a "Tea Party" an essential feature in our social films?

Absolutely. It helps to fill the vacant gap in the story-writer's thinking nut. That way we have many other stop-gap gadgets such as: storms, singing beggars, wedding scenes, riverside songs, running trains and even the putrid love scenes between the hero and the heroine.

M. G. Uthappa (Bombay)

What is the percentage of the Muslim actors and actresses in the Indian film industry?

I have never looked at the industry for such statistics. I have never worried whether artistes are Muslims or Hindus as long as they give good work. But you will know the statistics soon as some producers are reported to be busy preparing them. Look out for them in Urdu papers as "filmindia" has no place for such nonsense.

In "Bhaktaraj", a Jayant Desai picture, Kaushalya plays the romantic lead.

The Safest Savings Scheme of all

What is the good of saving for the future, only to see your money disappear with the coming of Peace? That is what is likely to happen if you invest savings in gold, silver, jewellery, house-property, or manufactured goods. From now on, the high prices of these things may be expected to fall towards normal, and where will your savings be then?

It is important to understand why foolish people lose fortunes in war-time through blindly trusting in precious metals and property regardless of price. Do not be caught this way yourself! Put your spare money into National Savings Certificates, which cost only Rs. 10 each, but will be worth a *guaranteed* Rs. 15 each at the end of 12 years.

National Savings Certificates can be encashed at any time after the first three years. These certificates are free of Income Tax and each investor can hold up to a maximum of Rs. 5,000/-.

MONEY INVESTED IN

National Savings Certificates

IS ABSOLUTELY SAFE.

START TODAY !

National Savings Certificates can be bought at any Post Office which has a Savings Bank.

Is Leela Chitnis the best artiste among the actresses?

Ask me another.

J. N. Wanchoo (Indore)

Is film-making in India really an industry or only an art?

It is neither. It is rather a clumsy abortion of both. In the hands of gamblers who neither know any industry nor understand any art, how do you expect film-making in India to be classified under a definite head? A few producers, who constitute the exception, sometimes lift it to the heights of good art while others make it good industry once in a while.

Which is the necessary element for an actress to become popular: her singing or acting?

In the present days, singing can be done by ghost voices behind any face with the help of the play-back. The general standard of acting is so low in India that it can hardly be called a talent. So, both these points can be dispensed with safely. In India, where women remain either indoors or behind a veil, people don't get many opportunities to see beautiful women and that is why they rush to the theatres. Whether the film actresses are actually beautiful or not, they are made up to look so for screen purposes to satisfy the beauty-thirst of the audience. Therefore, a well-featured, well-figured, beautiful actress has a greater chance of being popular than a really talented one otherwise.

Ram Narain Singh (Agra)

Which is more necessary these days—the war reels or the reels showing the tragic conditions of Bengal?

In India, is it necessary to see starvation glamourised in a motion picture when every second man in the country is starving? Starvation offers no novelty to Indians who have become professionals in fasting. Pictures showing plenty of food may provide a little novel entertainment, though they will remind of the tragedy of want within. What India needs today is good war reels, showing how valiantly and why people fight for freedom. Through centuries India has forgotten the art of fighting and that is why the country has an empty stomach. Those who fight get their meals alright. The pity, however, is that the war-reels which are produced by the Government make you reel with their stupid contents and there is no war in them at all.

I would vote for really good war reels to wake up a prostrate nation like India. But I am sure they will never be produced—because the Government has to do the production.

Rajah K. Ramchandra (Cocanada)

Will you please give me the present production activities of the "Filmistan Ltd."?

I really don't know anything about their present progress. Their usual lyrical propagandist has not seen me for a long time.

Miss Surjeet Chatha (Amritsar)

Being a student of psychology I liked "Raja" directed by Mr. Kishore Sahu very much. Do you think that "Raja" is a reaction of Mr. Sahu's first bitter experience in matrimony?

Not necessarily, because the incorrigible Kishore has married again. He refuses to be lonely. In any case, a man's work often reflects the experiences he goes through in life. How can thought otherwise progress or provoke?

Iqtida Ali (Lucknow)

What is the definition of 'love'?

It is an emotional ecstacy which dissolves itself in tears.

K. Pratap (Bombay)

I read in the "Sporting Times" that you and Mr. Parker, your partner, purchased a race-horse, "Manjri Lad" by paying a record price. Why not call it "filmindia"?

You are rather late with the suggestion. We have already done it.

Why are you taking to the Turf? Are you fed up with the screen?

Because it is easier to improve the breed of race horses than of the motion picture producers. In the last 15 years I could not import new blood

(Continued on page 32)

Kanan and Ahin Chowdhury have a tense moment in "Hospital", a Supreme release.

"BADAL DAL SA NIKAL CHALA
YEH DAL MAT WALA RE"
"BISTAR BICHA DIYA HAI
TERE GHAR KE SAMNE"
"KARVATEN BADAL RAHA
HAI AJ SAB JEHAN"
HAMARI
BAAT
"AI BADE SABA
ITHLAATI NA AA"
ITS MUSIC IS NOW SWEEPING THE ENTIRE NATION
IN THE TORRENT OF ITS MELODY!
Starring: ★ DEVIKA RANI ★ JAIRAJ
Embellished with some lavishly composed dance numbers by
MUMTAZ ALI
Produced by: AMIYA CHAKRABARTY
Music: ANIL BISWAS • Directed by: M. I. DHARAMSEY
.MAIN UN KI BAN JAUN RE
"VOH DIL MEN GHAR KIYE
THE AUR DIL NE BHI NA JANA"

"MAIN UN KI BAN JAUN RE

"VOH DIL MEN GHAR KIYE
THE AUR DIL NE BHI NA JANA"

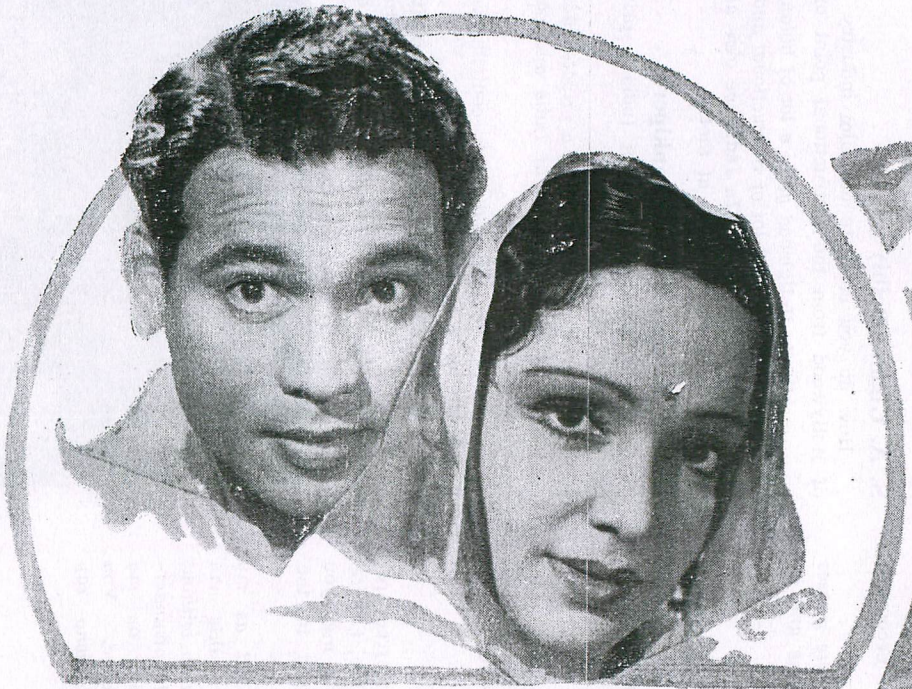
2ND MONTH OF THUNDERING APPLAUSE

IMPERIAL

TO BE RELEASED AT
10 STATIONS IN NORTH
SIMULTANEOUSLY ON

IDD DAY

"INSAN KYA JO THOKREN
NASIB KI NA SEH SAKE"



"GHANSHAM BADARIYA
CHAI RE"

NOW THREADING TOWARDS

12TH MONTH

GOLDEN JUBILEE

BOMBAY TALKIES

KISMET

ROXY
BOMBAY

into the film industry inspite of so much propaganda and I am now, really, fed up.

R. Shriram (Jaipur)

Shanta Hublikar is not to be seen on the screen.

We owe her a deep debt of gratitude.

P. N. Hukku (Jaipur)

The beauty of Leela Desai is fading day by day. Advise her to marry.

Oh! You wish to see a complete sunset.

Bal R. Chandar (Lucknow)

Why did Kishore Sahu's "Raja" fail to become a box-office success?

Because it went over the heads of the masses and they could not understand the theme and its grim beauty.

D. C. Das Baijal (Agra)

What qualifications are needed to become your secretary?

Brains, good-looks, hardwork, cleanliness and efficiency.

Gyan Chandra Shrivastava (Saugor)

You respect Sohrab Mody from a distance—why?

He smells of fish at close quarters, his studios being situated in fishing quarters.

J. L. Qamar (Lahore)

One Mr. Hamid Jalal passed some incorrect remarks about you at the Modern Literary Club, Lahore. I challenged him and he said that he had met you personally and the views he had expressed in the meeting were yours. Is this true?

I don't remember any Hamid Jalal as my visitor during the last two years, unless this man accompanied some one else and sat dumb without being introduced to me. I am a much misunderstood man and one more Jalal treading on my reputation does not make any difference. You should not therefore challenge people who say they had met me and found me out.

C. R. Palaniyandi (Madras)

What are your suggestions to bring the South Indian films to the general standard of the Hindustani pictures?

Shoot some of the South Indian producers on a foggy morning so that you don't have to see their faces and spoil your day. Failing that, boycott the South Indian pictures till a better quality is given.

B. L. Sen (Matunga)

At what stage can a film artiste be called a star?

In Hollywood when the girl is able to draw a crowd at the box-offices on her own, she is dubbed a star. In India, a girl has only to draw a crowd in the studio and come to the notice of the 'gods' that matter. In India film stars are born. They, however, do not know it till they join the films.

U. F. Chandar (Karachi)

Why Devika Rani looks ever so charming inspite of her years? The more one sees her, the more one likes her.

That is Devika's own secret. She takes frequent trips to Panchgani to relax herself and works hard otherwise. She is a small-made woman in addition and these types always look evergreen, even with winter approaching.

S. A. Ghani (Delhi)

How do you compare our film industry with that of Hollywood from the instructional point of view?

While Hollywood gives a lot of boloney, it also gives quite a good lot of instructional and thought-provoking pictures. In India we give all boloney and very much boring at that.

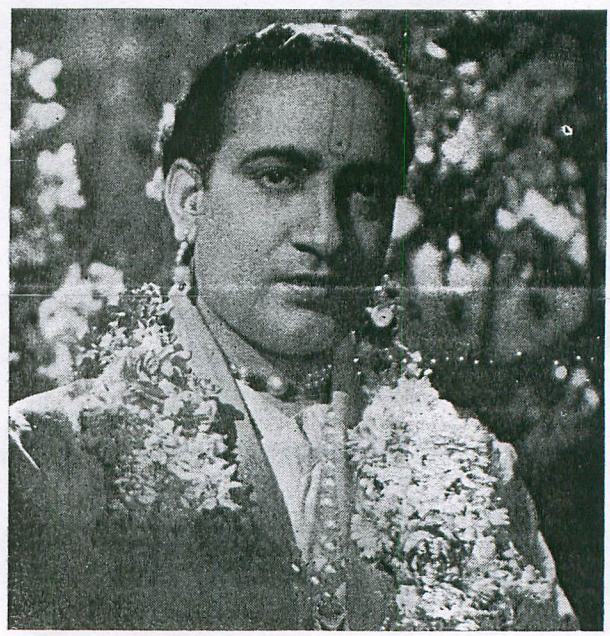
Nirmal Kumar Lahiri (Bankipore)

Is the Information Films of India a private concern?

Yes, it is very much of a private affair belonging to the Government of India and paid for by the taxpayers.

What is the film industry's contribution to the Bengal Relief Fund?

Considering its resources, the contribution has been very negligible. Some of our glamour boys and girls did give some cheap exhibition of begging



Pahari Sanyal will be once again seen in "Mouj", a Basant picture.

from the audiences and thus using Bengal's misfortune for increasing their own popularity. But all the efforts have been so unconvincing that one has to put his head down in shame. Now, the glamorous stars and the others in the industry are so quiet as if there never had been any starvation in Bengal or any where.

You have called Kishore Sahu a genius and genius has always been defined as "organized madness."

In case of Kishore it must be just disorganized madness otherwise he wouldn't have married again after the first fiasco.

J. M. Godse (Poona)

There is no news of Prabhat Film Co. in your "filmindia" these days?

Since Shantaram left Prabhat, they don't make any news though Baburao Pai shuttles thrice a week between Bombay and Poona and consumes some expensive Scotch in the restaurant cars.

Shantanand Moudgille (Agra)

Is marriage a social or an individual show? Should it be performed with the maximum pomp and show, or with the minimum possible?

If marriage is inevitable it should be a strictly personal affair. Where is the sense in beating the drums and telling the world that two fools are going to bed everynight in future? The loud ceremony of marriage which we find prevalent in the country is a money-earning device of the wily, professional Brahmin whose living is assured by perpetuating such follies. If two fools care for each other sufficiently to get into the slavish bond of matrimony they should invite a few friends and get the affair through as quickly as possible. When the marriage fails, as it must in this unfortunate country, there will be at least fewer people to laugh than otherwise. I have yet to meet a perfectly happy married couple and I have travelled the world.

C. G. Varghese (Bombay)

Is it a fact that your secretary, Sushila Rani is at last starring in "Droupadi", a New Huns picture?

Sounds like fiction, doesn't it? Ask me again after five months and I may be able to tell you if it becomes a fact.

SUSHILA RANI.

We are pleased to report that Sushila Rani has completely recovered from her recent illness and is now ready for work in the immortal role of "Droupadi", in our new picture.

While we are very grateful to the numerous readers of "filmindia" for their anxious inquiries about her health, we regret we cannot acknowledge every inquiry individually.

NEW HUNS PICTURES LTD.

WAR OR NO WAR

Exhibitors of

Bauer

Lansing

AND

SOUND Westrex W. ECO SYSTEM

MADE UNDER PATENTS OF Western Electric

SOUND SYSTEMS

The most Popular Sound System of the day
Enjoy complete Satisfaction
Prompt Service and supply of all Spare Parts assured

AWAIT FOR SOMETHING NEW IN THE NEXT ISSUE !

Available from stock complete equipments, all spare parts and Arc lamps for high and low intensity operation.

Apply for details and prices to :

INTERNATIONAL TALKIE EQUIPMENT COMPANY.

17, New Queen's Road, Bombay. 4.

Phone : 20892. *Gram : "SOUNDHEAD"*

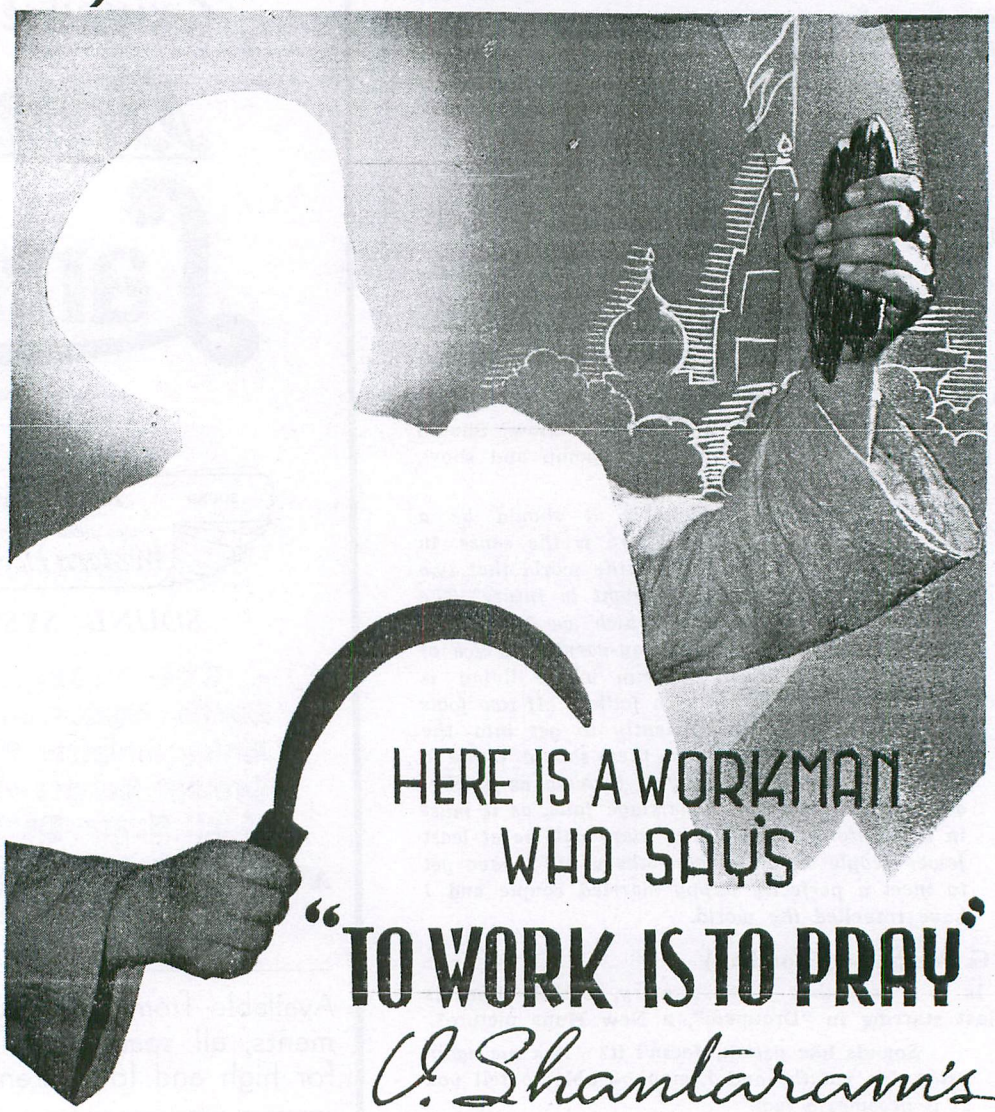
Branch

18, MOUNT ROAD, MADRAS.

In The Wake Of The Success Of 'Shakuntala'

Rajkamal Kalamandir

PRESENTS ITS SECOND SMASH HIT



HERE IS A WORKMAN
WHO SAYS
"TO WORK IS TO PRAY"

V. Shantaram's

MALI

(Hindi & Marathi)

Direction
K. DATEY

Screen Play
S. A. SHUKLA

Starring :
Sangit-Kalanidhi Master Krishnarao, Baby Nalini, Amir Karnataki

A Silver Screen Exchange Release.

World Rights : **NATIONAL FINANCE OF INDIA LTD.**

Dr. Mukerjee Advocates Control Of Production!

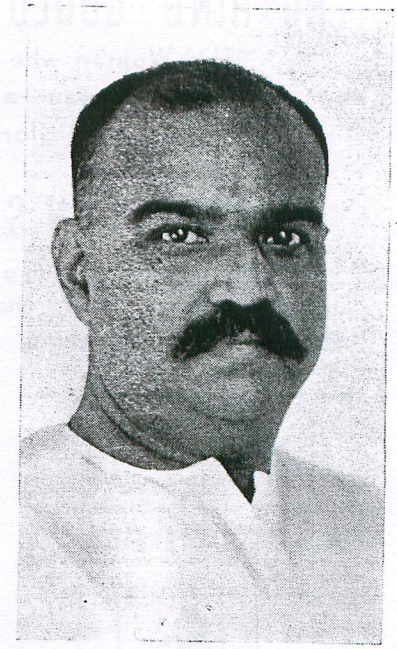
Wants Film Subjects Planned On Patriotic Lines!

(By: Our Own Correspondent)

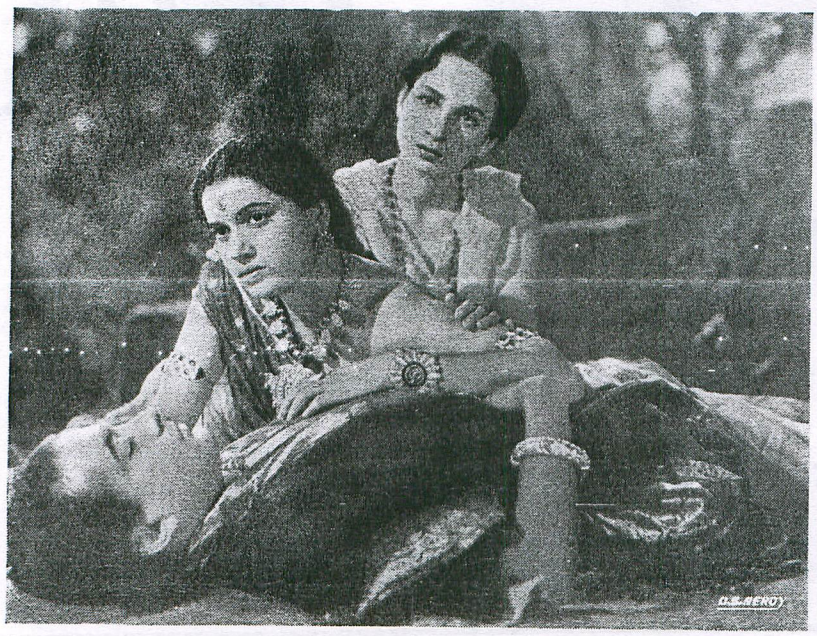
"I cannot plead that I had no opportunities of studying the trend of film production in India. For, as a member of the Bengal Board of Film Censors, for some time as Vice-Chancellor of the Calcutta University and later as an independent member thereof, I saw hundreds of films made not only in India but also imported from abroad. It was my duty to see carefully every picture and make up my mind about the relative merits of each. I can assure you it is not an easy task. The general inclination was for passing every film, sometimes with some cuts and alterations. Left to myself as a single censor, I wonder if I would have passed half the number of films the Board had easily done. We were sympathetic to the importers of films and also to Indian producers, but I am not quite sure that we fully protected the interests of the audience. I have no hesitation in saying that some of us were scarcely qualified for the job of censorship. But my experience has left a very deep impression on my mind that the Indian productions are daily improving in point of technical quality.

"The Indian film industry has made tremendous progress during its career of only 30 years and now has indeed arrived a moment for stocktaking and deciding on how it can best serve national interests. All concerned with the commonweal of India must devise suitable measures for guiding film production. Advisedly, I do not use the expression controlling film production because that smacks of compulsion and intolerance, but perhaps control is what is needed for re-orientating picture production in India."

That was Dr. Shyamprasad Mukerjee, speaking in a steady tone, replying to my question, "What do you think of the present and future of the Indian film industry?" I was informed that he had worked as member of the Bengal Board of Film Censors and had some distant connection with a film company in Calcutta too. So I thought that was a very proper question to ask him. He denied, however, that he had anything to do with any film company and went on to explain his views in the light of his experiences as a Censor.



Dr. Shyam Prasad Mukherjee, President of the Hindu Mahasabha and ex-Vice-Chancellor of the Calcutta University.



This is indeed, pathetic to see Pahari lying on his back, may be, dead. But with two charmers on the top, it was worth dying a film 'death' in "Kadambari", a Laxmi picture,

"What measures will you suggest for guiding film production or, as you seem to prefer, controlling it?"

"Don't you make a mistake, please, I do not prefer control to guidance. I believe in advising, guiding, suggesting and reasoning. I hate superintendence, direction, and control. I do not want the industry to be deprived of its initiative and enterprise. All I mean is like all other social institutions, it should be responsive to educated and informed public opinion in regard to bold lines of policy. I do not want democracy to reduce the experts to nonentities nor do I want the experts to dominate over democracy. Between them they must contrive to

NOTHING COULD STOP HER!

The Woman who defied both destiny & man—and marched on to her glorious goal!

NOTHING CAN STOP IT

The picture that is smashing one record after another and marching on to a record-breaking Triumph!

Rajkamal's

RECORD — SMASHING HIT

Shakuntala

Directed By:

V. Shantaram

Starring: **Jayashree ★ Chandramohan**

In its 4TH House-full month

at SWASTIK BOMBAY

Also Breaking Records At ***Poona, Ahmedabad, Surat & Kolhapur!***

contribute to the greatest good of the greatest number, because that is the be-all and end-all of all ethics and philosophy, all morality and materialism."

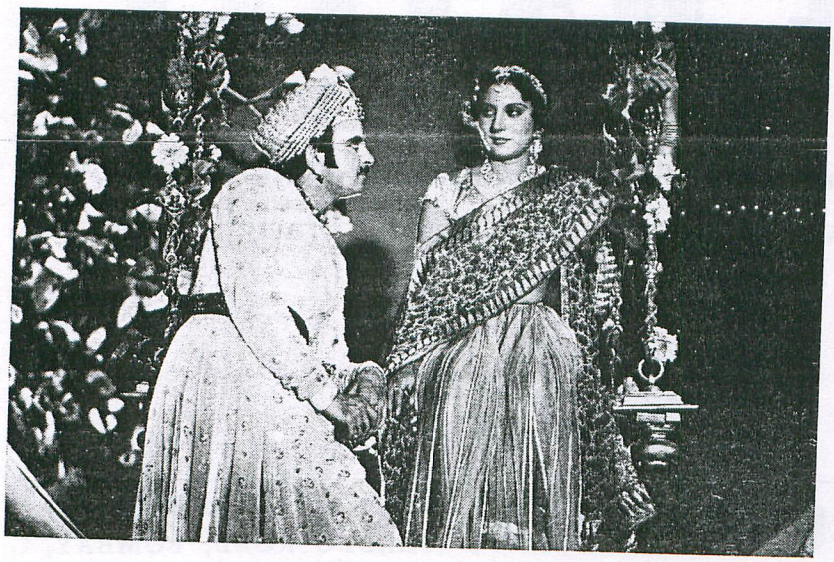
Dr. Shyamprasad Mukerjee was getting a little verbose, pedantic and mystical as most Bengalees do at the slightest provocation! I did not want him to theorise about such a simple thing as suggesting steps to guide picture production but to give his ideas about good pictures for popular education and entertainment. So I put it to him:

"Supposing a film producer, able to look after himself financially and patriotically minded, approached you for a programme of pictures, what would be your advice to him?"

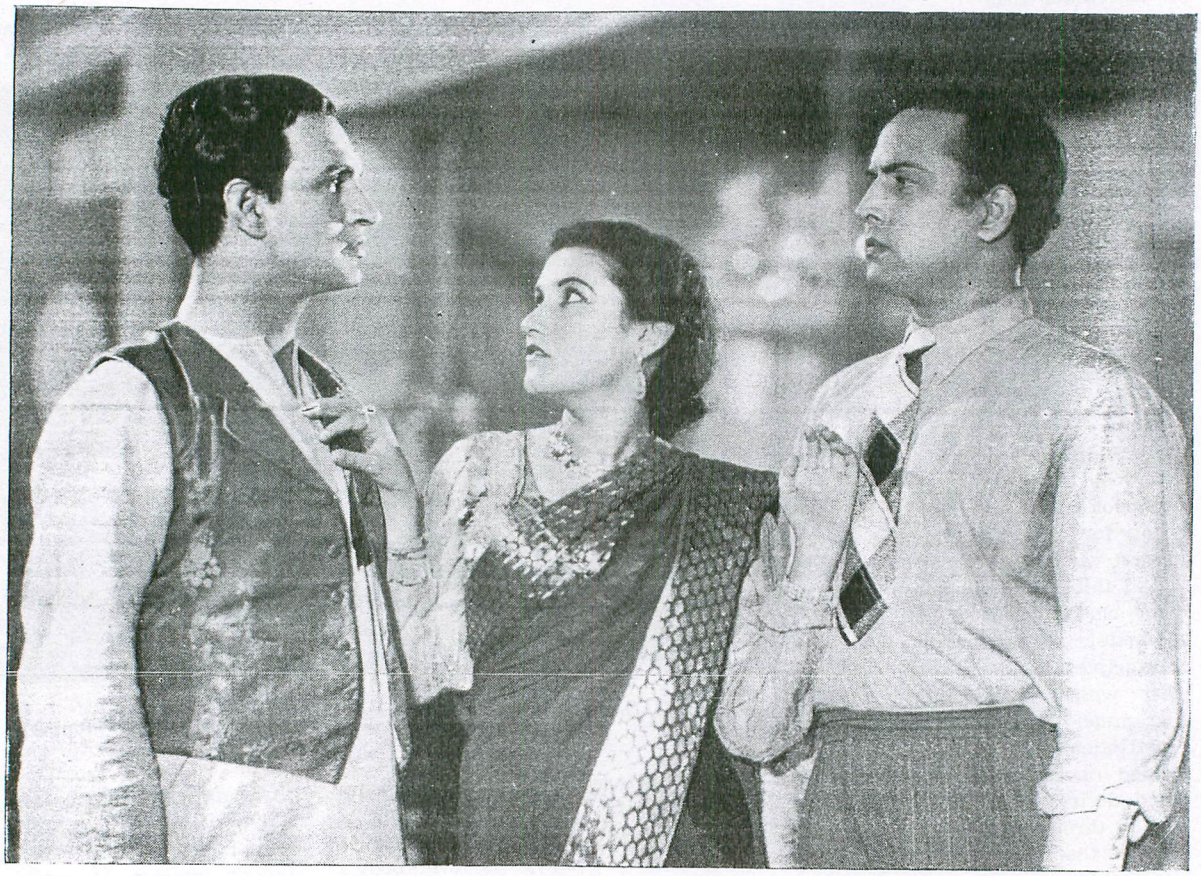
"I think I should take a little time for chalking out a cut and dried schedule of production, but certain principles could easily be laid down on which to formulate the programme. Since our producer is patriotically minded, he aims at all-sided development of his country and desires to be as useful as possible through his film activity towards that end. By all-sided development is meant, political, social, economic, industrial and educational development. However patriotic a person in any profession or walk of life may be, he is not a free agent to treat of the political development in the way he likes. But he can produce pictures that will generally promote the feeling of patriotism, a spirit of public service. Defence of one's own country is everybody's duty and whatever our grievances in respect of admission to the National Army, Navy and Air Force may have been thus far, under the stress of war conditions, Government have opened up many opportunities for the country's youth to enter all the three arms of defence and whatever individual political predilections one may have, I think it will be in India's interest, if sufficient young men take up these careers at the present moment. I should like our films to select stories that would win over popular opinion to this way of thinking.

Padma Devi, perhaps the most popular star in Bengal, is now working in a new picture of Director Debaki Bose.

"Take again the question of social and cultural reforms. It may be that we have different ideas and ideals in regard to what is social reform. I don't mind if these differences get themselves expressed even in films as they do in literature. To take an instance, there is violent difference of opinion as regards the woman's place in society. Some believe in giving her an absolutely equal place with man in the future scheme of things. Particularly with the equality of opportunity to work with men in every field of activity including the Army and Air Force that obtains in Russia, the argument that women should be excluded from certain types of work is no more valid. I concede, however, that differences in social conditions in a given epoch will demand different reforms and film stories should be free to depict them. The general principle that women should not be kept in sub-



Husna Banu has a romantic situation all to herself in "Akbar", a Kamalroy picture now running at the Novelty, Bombay.



K. B. Lall Presents

LAL HAVELI

With the biggest batch of Artistes
ever assembled, headed by

Surendra, Nurjehan, Ullhas, Yakub, Kanhialal, Ghory, Brijrani, Vatsala Kumthekar, Badri Prasad and MAYA BANERJEE

●

Produced & Directed by:

K. B. LALL

For **BOMBAY CINETONE LTD.,** VAIDYA MANSION TARDEO ROAD, BOMBAY, 7.

jection or treated as the weaker sex should find universal acceptance. I shall like pictures around these subjects.

"We should welcome with open arms all means of progress on western, material lines, but we must remember that we are not a "new country" in the sense Australia or America is. We, like China and Japan, have our own culture and civilization that is thousands of years old and we have to build on the basis of that rich heritage. I shall never like our children to forget our history which is quite noble and ennobling. I want the *Ramayana* and the *Mahabharata* to find place in the study of our boys and girls and I want films also to be made on the many brilliant episodes therefrom for wide, popular consumption. From this point of view I liked Prakash Pictures' "Bharat Milap" and "Ram Rajya". Film producers can do this service by fully exploiting the Puranas and the Rajput, Moghal, Mahratta, Vijayanagar and South Indian ancient history.

"Film producers will have to open research departments for closely studying these subjects and making screen stories out of them. *Film is, to my mind, the only medium through which real mass education can be taken up and the intellectual standard of the masses can be raised.* I do not wish to curb the competitive spirit between film producers, because that is useful for raising quality and standard, but if by temperament and taste certain producers are more qualified to take up particular subjects, they should by deliberate planning share out subjects. The industry has associations of producers, distributors and exhibitors and they should not find it difficult to work on these lines.

"Government have recently imposed certain restrictions like the limit of 11,000 feet for feature films and compulsory exhibition of short films. You may not like the principle of compulsion but I am inclined to think that this compulsion is a blessing in disguise. This will make our producers turn their attention to cover certain new topics like making newsreels, travelogues, and documentaries. India is so limitlessly rich in places of interest and pilgrimage, in her many valleys and dales, sea-coasts and mountains, towns and villages, educational and cultural centres that any number of short films can be endlessly produced. I should like producers to devote some attention to this.

"I am glad to see that "Filmindia" is making ceaseless efforts to build up and express popular demands, give vent to popular grievances and educate popular opinion on this subject. I have every hope that this effort will not be wasted."

IMAGINE!

If producers don't like criticism, will they ever tolerate control, as suggested by Dr. Mukerjee?

● *No picture yet produced in India reaches the standard of 'RAMRAJYA'* —Caravan .... Delhi.

● *Poetry just becomes a spectacular epic in Cecil. B. De. Millian style.*——Forum..... ....Bombay.

DIRECTION :
VIJAY BHATT
★
ART DIRECTION :
KANU DESAI

PRAKASH'S HUMBLE OFFERING TO THE NATION

RAM RAJYA

[HINDI & MARATHI]

BOMBAY
16th week at
SUPER
3-30, 6-30, (Hindi)
9-45 p.m. (Marathi)
Fri. Sat. Sun. 12-30,
3-30, 6-30 (Hindi)
and 9-45 (Marathi)

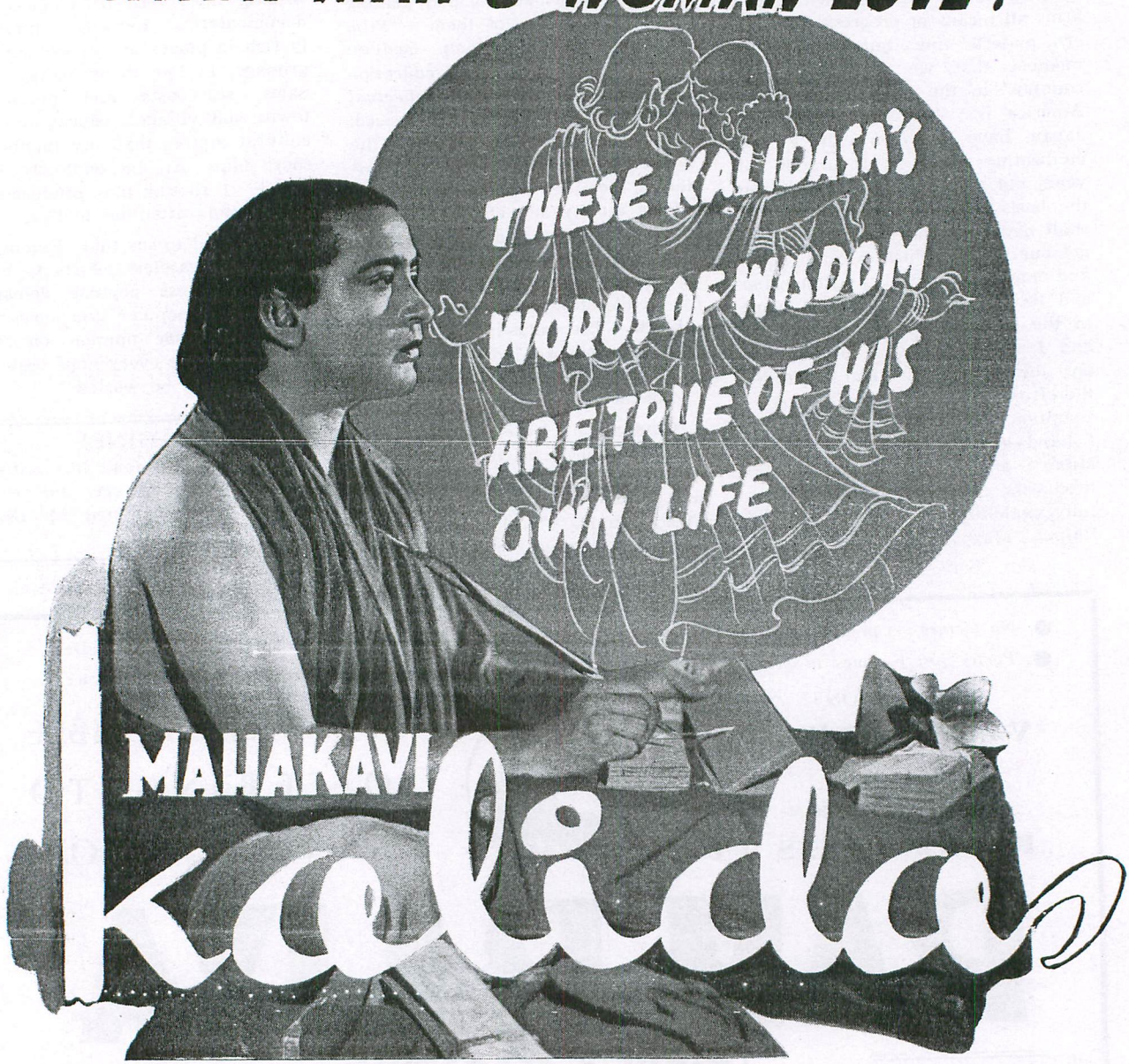
DELHI 15th week at MINERVA ●
LAHORE 15th week at RITZ ●
CALCUTTA 16th week at GANESH

★ AHMEDABAD 7th week at REGAL ●
POONA 6th week at MINERVA ★

All Songs Are Recorded On H. M. V.

AN EVERGREEN RELEASE

ALL'S WELL WITH MAN, WHEN MAN & WOMAN LOVE!



RAJLAKSHMI PICTURES' SPECTACULAR OFFERING

Director: **SUDHIR SEN**

Produced at: **CENTRAL STUDIOS**

★ *Starring*: PAHARI SANYAL. SNEHPRABHA, VANMALA SUNALINI DEVI, SHAKIR, LEELA MISRA, NAND KISHORE, NALINI GUPTE ETC. *and* ULLHAS

For Bombay C.P. & C I.: SELECT SERIAL SUPPLY, BOMBAY 4. ● For south: CHAMARIA TALKIES DISTRIBUTORS, BEZWADA.

For Other Particulars: **RAJLAKSHMI PICTURES, BOMBAY 4.**

VANMALA—

Smart to the finger tips, she comes in one more costume play "Kalidas", produced by Rajlaxmi Pictures.

Shalimar Pictures have pleasure to announce their next production

★

A MIGHTY MYTHOLOGICAL DRAMA LAVISHLY ENRICHED WITH MELODIOUS MUSIC AND GORGEOUS SPECTACLE PRESENTING A GALAXY OF BRILLIANT STARS.

★

PREM SANGEET

Starring: **NEENA & JAIRAJ**

is running merrily at

CAPITOL - BOMBAY,
SHIRIN - Poona, MOTI - Surat
& CHHAYAMANDIR - Sholapur

●

MUN KI JEET

Starring: **NEENA & SHYAM**

is fast nearing completion.

It is another
W. Z. AHMED
Production!

For particulars contact- **SHALIMAR PICTURES**

SHANKARSHETH ROAD, POONA & VINCENT SQUARE DADAR, BOMBAY

"SHRI KRISHNA BHAGWAN"

शालीमार चित्र

"श्रीकृष्ण भगवान्"

आ रहा है

RAGINI—

A new charmer of Pancholi, she attracts a lot of attention in "Poonji", the latest Pancholi hit.

Manorama

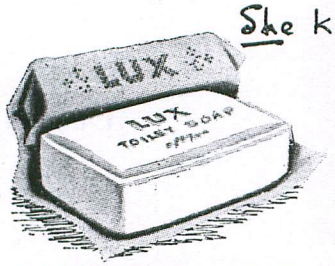
What charms us most?

Her wondering gaze as Youth,
Looking out, wide-eyed,
at Life the Mystery?

Or her confident glance as Woman,
Poised, assured,
From whom life has no secrets?

One mood says <u>this</u> — because...
One mood says <u>that</u> — for, see...

But Truth listens to the serious discussion, the weighty argument,
Laughing... Laughing...
<u>She</u> knows the "beaux yeux" of Manorama will charm us <u>any</u> way!



Manorama is wise enough to know that "beaux yeux" are not everything—that a beautiful skin is equally, if not even more, important to charm, whether "sophisticated" or "unspoiled youthful" in its appeal. So, naturally, she is a Lux Toilet Soap user. She trusts the active deep-cleansing lather of this pure white soap to keep her skin soft, clear, smooth—free from the dust and other impurities that might coarsen or blemish it.

LUX TOILET SOAP *chosen by film-stars to guard beauty!*

LEVER BROTHERS (INDIA) LIMITED

LTS. 101-284-100

BENJAMIN, HUSN ARA EDDEN

When two hearts met they forgot themselves

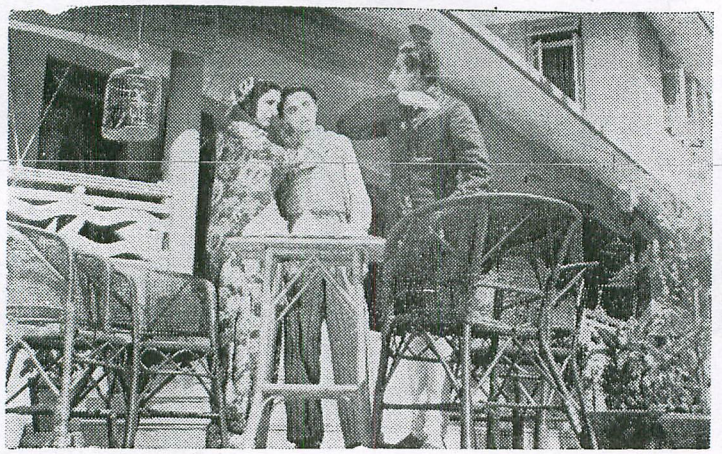
JEWEL

PRE S

LAHERI

★

HUSN ARA EDDEN ★ KHURSHEED ★ MUSTAFA



Treatment of an illiterate father with his children

ARVIND KUMAR

Tried his best to separate two lovers, but failed.

MUSTAFA

He is supposed to be the pious man in the society

YUSUF EFFENDI ★ ARVIND KUMAR

The fight between wealth and love, but both were disappointed

Starring-

YUSUF EFFENDI, BENJAMIN, HUSN ARA EDDEN, BIBI, ARVIND, DILAWAR, MANNAN, ALI, Etc. Etc.

Directed By:

Producer:

JEWEL FILMS

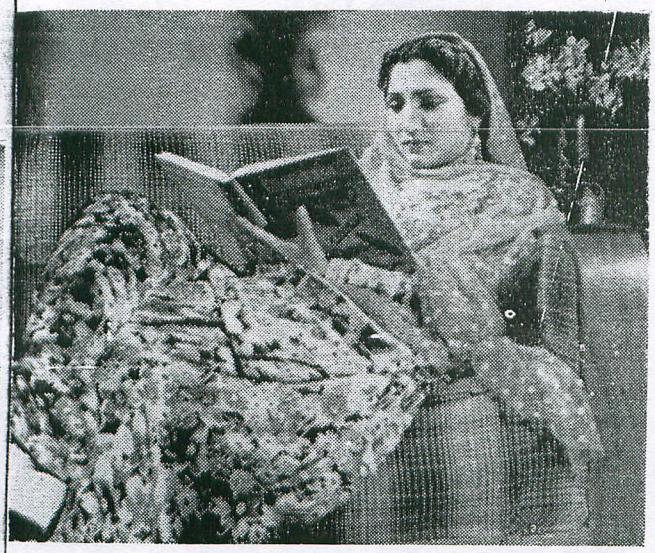
PRESENT

BADMASH

MANNAN (QURBAN JAON)

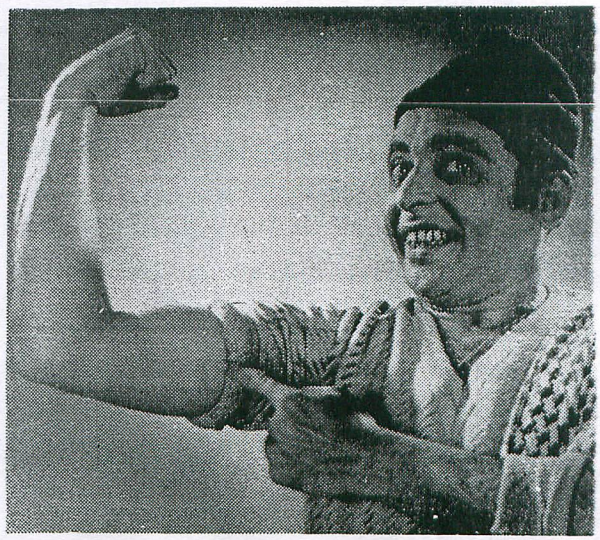
He was afraid of love—but he could not escape

HUSN ARA EDDEN



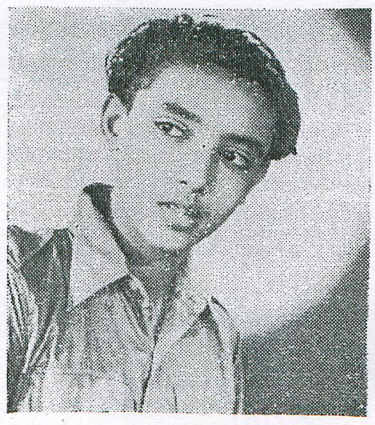
Her only ambition was to see 'India' prosper in education

ALLI (Paramount fame)



He loves all, but nobody loves him.

KHURSHEED



He followed the footprints of his sister

By: NARI GHADIALI

Dir: M. S. SADIQ (Lakhnavi)

For Booking:

JEWEL FILMS

KENNEDY BRIDGE, BOMBAY 7.

KAMALROY PICTURES

PRESENT

An Egyptian Classic

FIRST TIME ON INDIAN SCREEN

NEELAM

By DEWAN SHARAR

Produced & Directed By

R. ROY

MUSIC BY

JHANDE KHAN

OUR REVIEW

"Hamari Baat" Becomes Another Money Maker

Devika Rani Radiates New Youth With Vengeance

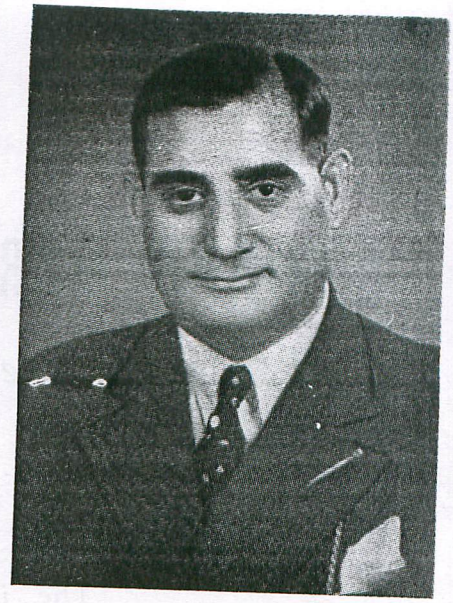
Shah Nawaz Gives An Excellent Performance

This is the usual Bombay Talkies prescription for the box-office consumption from which our theatres so often suffer. It has, as usual, 50% entertainment, 25% goodwill, 15% production technique and 10% story and sense. In the 50% entertainment the producers have, as usual, given a couple of popular songs and a couple of popular dances, of course, all without any rhyme or reason. But they are there to entertain and they succeed in doing so.

It is no use preaching to the Bombay Talkies about the higher social purpose of the motion picture art. The people at the head of this company are just afraid to fail and no teaching in the world will lend to them enough guts to try a new subject or to enterprise in a new direction. With these people every picture must be a huge money-maker and unless it is so, all the money-conscious people at the helm of the affairs may feel ashamed of their work. To the Bombay Talkies, it seems, that money is all success and motion picture art has no other purpose besides this. Preaching to such incorrigible producers is a thankless task and we only hope that they will continue to give us light entertainment in future and we pray that it remains a harmless entertainment as well and is not poisoned by themes like 'Kismet'.

HAMARI BAAT

Producers: *Bombay Talkies*
Language: *Hindustani*
Story & Screenplay: *Amiya Chakrabarty*
Photography: *R. D. Mathur*
Audiography: *Sher Ali R. Pabani*
Dialogues: *Bhagwati Charan Varma*
Lyrics: *Narendra*
Music: *Anil Biswas*
Cast: *Devika Rani, Jairaj, Shah Nawaz, Mumtaz Ali, and others.*
Released At: *Imperial, Bombay*
Date of Release: *22nd Oct. '43*
Director:
M. I. DHARAMSEY

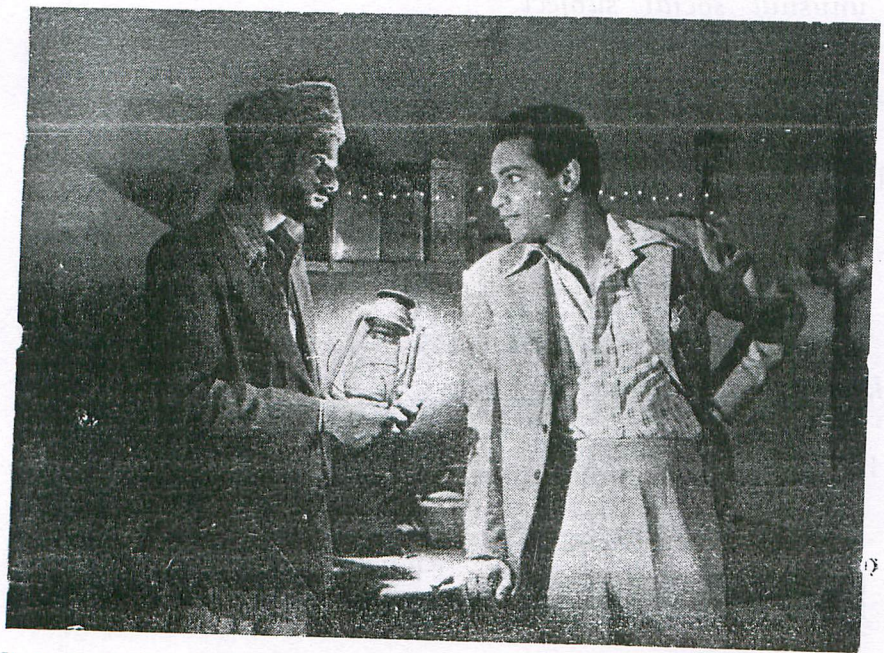


Mr. Brijlal Khendry, a local business magnate, has gone into the motion picture distribution business and acquired "Akbar" for his new firm Messrs. Brij Dewan Ltd.

Throughout the picture Devika Rani, the Controller of Production at the Bombay Talkies, reveals a psychology of fear in the treatment of the story. It seems that she was continuously afraid of any sequence failing at any stage and as the success of the Bombay Talkies has to come from the crowds, she has succeeded in making almost all sequences of the picture crowd-catchers.

ALMOST AN ANCIENT STORY

There is nothing new in the story. It is the same old stuff of two men in love with one woman and the woman misunderstanding the ideal hero for a time to create the usual human drama. A story like this has come on the Indian screen over a hundred times and though it has been seen as many times by the people our crowds still go to see similar stories because our screen writers, having come to the end of their wits in giving new plots, do not provide new entertainment to our masses. Seeing that Amiya Chakrabarty has written the story



It is a shady situation from "Naya Tarana", a Navyug picture featuring Jairaj.

ONWARD MARCH OF KAMALROY PICTURES

4 Big Pictures Following 'NEELAM'

1

RAJA BHARTRUHARI

The immortal story of a saintly king

by

Pt. MUKH RAM

2

BHISHMA PITAMAH

A glorious page from Mahabharat

3

SIR DAMRHI

An unusual social subject

by

DHARMA PRAKASH ANAND

Lyrics

RAJINDER KRISHAN

4

MUQADDAR

A Story keeping pace with the times

by

NIRANJAN PAL

Contact :—

KAMALROY PICTURES, 116, CHARNI ROAD, BOMBAY.

and screen play, and the man was never known to be an original story-writer before, one can very well understand that the story should be trite and familiar in its development and sequences.

There is a music director of a film company called Pandit Umashankar who, though a good musician, does not keep pace with the times in his musical production for his employers. His employers, therefore, feel that they need a new man who can give more popular tunes for their productions. This music director has a charming daughter in Beena who also sings beautifully, and is in addition progressive-minded. On the other side of the story is the Production Manager Pyarelal with his young nephew Prannath. Prannath is a modern-minded musician who composes new tunes in a vigorous way. The General Manager of the film company is a young married man called Suresh who has rather an indiscreet eye for beautiful women. These are all the principal characters in this picture. The story begins with Pandit Umashankar being sacked from his job and Prannath, the nephew of Production Manager Pyarelal being put in his place.

The news of Umashankar's dismissal comes as a shock to Beena who decides to teach the manager of the film company a lesson of his life. She gathers a couple of her friends and invades the offices of the company and there bumps into the hero, Prannath. She mistakes him for the manager and unloads herself of her grievance. Prannath gives her a patient hearing and wins her sympathy. This sequence gradually develops till Beena sings a song without any rhyme or reason which, incidentally, is the best song in the picture rendered with a lot of graceful movements by Devika Rani.

Very soon, the mistake, about Prannath being the manager, is corrected and Beena gets exasperated with Prannath's behaviour. Prannath however perseveres in the fashion of the age-old heroes and, after a lot of check and insults, once again wins the sympathy of the heroine. This mix-up goes on for a long time till Beena decides to become a film star to help her father and the family fortunes. The Manager of the company likes the idea because he likes the girl. At this stage, Mrs. Suresh, the wife of the manager, takes a part in the game and acts the martyred wife by creating sympathy in the heart of Beena.

Beena decides to stage a false love sequence with her friend Kanaiya to prove to Suresh the impossibility of making love to Beena. But this false enactment is seen also by Prannath with the result that the age-old misunderstanding creeps into his heart. Seeing that all her efforts to help another woman had reacted against her, Beena rushes to Prannath to explain but he pushes her down the stairs and we see Beena in the hospital thereafter.

By this time, all the parties gather together on the screen and the misunderstanding in the mind of Prannath is quickly cleared, but, as usual, it all seems to be too late because Beena is hovering between life and death in the hospital and the hero rushes to bring back life and romance into the ailing and tired eyes of the heroine. Though the usual miracle is not shown, there is enough suggestion that love triumphs over science in helping an person. After this everythi peace and sunshine.

This is, therefore, the old, old which has come on the scree the umpteenth time and though story will not sound novel to one, it has still been engagi developed to give sufficient en tainment.

It seems that the people who w the plot of this picture did not h to think or strain their imaginat at any stage whatsoever.

They had almost every situat ready-made because similar stor had come to the screen before. T only difference is, in this case, th the players of Bombay Talkies ha acted the whole story.

THE EVER-YOUNG DEVIKA

In Kanaiya and Jamuna, the tw well-meaning but interfering friend of Beena, the story writer has pro vided us with a dancing pair. These roles are played by Mumtaz Ali and Suraiya and between them two they give a couple of very good dances and a popular duet with rather a suggestive theme. As usual Mumtaz is excellent in his work. Though he does not give any classic flourishes

Sushil Sahu and Rani Bala keep the home fires burning in "Shararat", a Kishore Sahu picture.

PRODUCER-DIRECTOR

KISHORE SAHU

Winner of the All-India Gold Award for his "Raja", which is acclaimed as India's Best Picture

is now making under the banner of

HINDUSTAN CHITRA

SHARARAT

The craziest comedy on the Indian Screen

after "Kunwara Baap"

FEATURING YOUR FAVOURITE MIRTH-MAKERS:

KISHORE SAHU

PRATIMA DASGUPTA

WITH

KUSUM NAIR - RAMESH GUPTA - GULAB - SUSHIL SAHU

RANI BALA - MONI CHATTERJI - KASHINATH - SACHIN GHOSH

Story & Dialogues:

KISHORE SAHU

Music Direction:

S. N. TRIPATHI

KHAN MASTANA

Our Next

VEER KUNAL

SINDOOR

GUDGUDI

Hindustan CHITRA

FOR PARTICULARS:

HINDUSTAN CHITRA

Alice Building, - Fort, Bombay

in his arm and body movement whilst dancing, he still displays sufficient small graces which make his work popular. Suraiya proves a good partner to Mumtaz. The work of these two therefore becomes intensely popular.

In the role of Pandit Umashankar, Shah Nawaz has done the best work of his screen career so far. He gives a very sympathetic portrayal of a diehard musician who believes in the glories of our ancient music and the purity of its interpretation. He also acts a very affectionate and loving father to a high-spirited daughter.

Beena, the high-spirited daughter, is played by the inimitable Devika Rani. If we say that Devika looks much younger than what she is, we completely describe her performance. This brave lady of the screen has the nerve and the artistry to portray the role of a budding young girl and Devika does it with a polish that takes one's breath away. She even gives a small graceful dance with a coquettishness that wins admiration. Though her dialogues sound still foreign in their tone, this brave woman has given an excellent performance throughout the picture.

In the role of Prannath, Jairaj tries his honest best, but by the side of the charming Devika he looks like a well-bred chimpanzee at large. Jairaj has an unfortunate face for the screen, and it is a tragedy to give a hero's role especially when a woman like Devika is playing the heroine. Prabha in the role of Mrs. Suresh is wasted in the picture. David, as Production Manager Pyarelal, did his slapstick turns and walked out of the screen as was required of him. It is high time that David, who is a good artiste, should change the type of roles he is playing at present to give to his art a more versatile expression.

With the exception of two familiar tunes which have been popular for years, the work of Anil Biswas is very unsatisfactory. It seems that this man has finished his stock of tunes and we suggest that he should go on a tour hearing some more music in towns like Benares and Delhi.

The photography of R. D. Mathur is much below his previous work and we were surprised to find a number of chalky shots throughout the picture. Similarly, sound was not all that was desired and bad theatre reproduction made it worse.

After all done and said, "Hamari Baat" is a picture of the Bombay Talkies and, as such, people like it even without seeing it. In addition to this aspect, "Hamari Baat" entertains delightfully well having in it the usual 'prescription' for box-office 'consumption'.

STOP PRESS

As we go to the press, we understand that the world distribution rights of "Droupadi", the forthcoming New Huns production, featuring Sushila Rani, have been sold outright. The purchaser is reported to be the same party who bought "Hamari Baat".

SHIVRAJ PRODUCTION

PRESENT

DHOKEBAJ

A superb stunt thriller with 100% suspense and entertainment

FEATURING:

Chandrika, Baburao Pehelwan, Agha, Putlibai, Pesi Patel, Rajkumar.

•

World rights controlled by: MEHER TALKIE DISTRIBUTORS,

TINWALA BUILDING, - TRIBHUVAN ROAD, - BOMBAY 7.

C.P. C.I.: JAMNADAS LTD. BHUSAWAL. ★ South: RAJKAMAL PICTURES BANGALORE. ★ Sind: PRATAP PICTURES KARACHI.

Ramnik PRODUCTIONS

present

KIRAN

किरन

Starring

★ LILA CHITNIS
★ ASHOK KUMAR
★ RAMA SHUKAL
★ KANAIYALAL
★ KUSUM DESHPANDE

DIRECTOR: G. JAGIRDAR

All India Rights controlled by: M/S RAMNIKLAL MOHANLAL & Co. BOMBAY-4

LITTLE JAFFAR

By: Sharda Ramkrishna

Miss Sharda Ramkrishna, B.A.

Little Jaffar was a child of the slums. He was just twelve years old, but everyone in the locality knew him to be a very precocious child who had learnt to look after himself after the fashion prevalent in the slums. At this early age Jaffar had made himself quite a headache to his parents. His father would sell safety pins and other trinkets near about Crawford Market and return home with a couple of rupees to keep a family of a wife and two children going. Old man Abdullah was not quite a paragon of virtue, but he realised his responsibility to his family and struggled bravely through an existence which offered little compensation by way of luxuries and comforts of life. In Ameena he had a wife whose greatest art lay in making the two family ends meet with the two hard earned rupees which her husband brought everyday. Both the parents never thought of educating Jaffar, who was expected to take up his father's profession where the old man would stop his daily tramp. Jaffar, therefore, lived mostly in the streets and the street slums and, often, took his four-year old sister, Meena, for a stroll giving her a patronizing wink when she swallowed a handful of dust from the streets.

Yes, both Jaffar and Meena lived on the dust of the roads, just as millions in our country live today.

Jaffar was becoming a problem child and the neighbourhood watched many an antic of his with indifferent concern. The little fellow had made himself a leader of a small gang of other slum urchins and, led by Jaffar, these boys would manage to pick up a few eatables from different shops without attracting the attention of the shopkeepers.

Jaffar had heard of the cinema and often wondered when he would be able to see one, seeing that his mother guarded the family earnings very closely. Fates, however, gave him an opportunity one day when a passer-by dropped a rupee note on the road whilst paying a petty tradesman. Jaffar picked up that note, called his henchman Abdullah, another twelve-year old, bought a packet of cheap cigarettes, purchased a couple of 'pans' and proceeded towards the cinema which he had been wanting to see since his birth.

It was a fateful day in his life.

Gaily Jaffar made his way to an English picture house where an American gangster film was being shown. Both the boys lighted their cigarettes and imitating the professional drunkard's free-and-easy style of walking sauntered towards the Fort.

His long dream was coming true. At the theatre Jaffar was thrilled to see a large crowd and, as car after car brought in people richly clad and ladies in colourful garments, Jaffar thanked Allah for the unique opportunity he had to witness a picture which the big guys and the elite of the city were seeing.

Jaffar and Abdullah were soon in the four-annas seats which they secured with a little struggle. Jaffar and his friend knew well how to elbow others out and it was not difficult for them to get the seats inspite of the huge rush. Very soon the lights went out and, as the English orchestra burst into soft music, Jaffar was wafted to the seventh heaven. He had never heard such music before. And then came the picture. It was a gangster film from the far-off land of America and quite modestly the Yankees had called it a screen thriller. It had failed to attract people in their own country and that was, perhaps, why it was packed off to India in the certain belief

There are some good ballets in "Poonji" a Dalsukh Pancholi box-office hit.

THE EARTH EXPLODED!!!

...AND OUT OF IT WAS BORN A NEW WORLD!

Zamin

Subject :
Pandit Shivkumar

Direction :
Pandit Anandkumar

Anand Bros' Dynamic Social

Starring:
Durga Khote, Khursheed, David,
Navin Yagnik, Raj Biswas, S. Nazir

NOW AWAITING RELEASES !

Distributors
North : **SEXENA & Co., Delhi.**
Rest of India : **PEERLESS PICTURES Bombay 4.**

that Indians would swallow any stuff without comment or criticism.

Scene after scene piled thrills upon thrills as the gangster hero of the film committed one offence after another, and escaped the long arm of Law. Even the sweet-looking, respectable ladies from the upper classes clapped madly and gave the hero an enviable applause whenever he got the better of the police. Jaffar and Abdullah were thrilled to the marrow. Jaffar closed his eyes and sent up a silent prayer: "Oh Allah, would I ever get such an applause?"

The show was over. Everyone went his way, but Jaffar lingered on. His mind was in a turmoil. There was new fog on his brain. In a moment he decided to be as great as the gangster hero of the picture he had seen. And Abdullah agreed. For, to Abdullah, Jaffar was already a great hero.

* * *

Exactly on the fourth day, twelve-year old Jaffar stole a gold watch from the pocket of one of the crowd that waited breathlessly outside a cinema for tickets. Having secured the watch he didn't know what to do with it for a while. So, next day he went to a shop in Chor Bazar and asked a shopkeeper to purchase that watch. The shopkeeper was a sharper by profession, but a gold watch in the hands of a twelve-year old child took his breath away, and he asked Jaffar to wait saying that he would call a Marwari who purchased such things. While Jaffar waited there anxiously, fancying what price would be paid for it the policeman arrived. Jaffar had hardly suspected that the 'Marwari' would turn up in this yellow turban which distinguished a policeman.

Eight days later, a Juvenile Court sent Jaffar to the House of Correction for six years. Little did the Magistrate know or even care to study what actual good these so-called Houses of Correction did to the child.

* * *

Next morning Jaffar was one of the 200 inmates in a Children's Home situate on the outskirts of the city and not very far from the theatre where he had learnt his first lesson in criminology. For four complete years the Children's Home had done nothing to break this misled child into a good youth, just as it had done nothing to anyone of those two hundred and odd children that were in the Home. Jaffar had simply grown and if the Children's Home was to be thanked for anything, it was only for having provided to Jaffar and others regular food two times a day and a warm bed during cold nights. For four years Jaffar was just the same. His criminal mind had not changed. The Superintendent, the Matron, the Distinguished Visitors or, for that matter, anyone on the Central Board had never given even a thought towards the adoption of any method that would have made these unfortunate children into useful citizens.

Strangely enough, when Jaffar was entering his sixteenth year he was taken to a cinema show along with the other boys of the Home. Little did the Superintendent or the Matron care for the type of picture that was being shown to the boys so long as the Institution could secure a free show for the children.

Thus Jaffar, who was once thrilled by a gangster film, was now more thrilled by the romantic episode which unfolded before him from scene to scene. Four years before he had thanked Allah. Today, he thanked the fatherly Superintendent and the motherly Matron for showing him this picture full of romance glamour, love and love-thirsty girls.

That night Jaffar could not sleep. With the good and regular food of the Home, and plenty of exercise and care, Jaffar had grown into a big-sized boy with limbs which ached to step into a youthful world. Only a romantic picture was required to push him across the frontiers. With eyes open Jaffar struggled uncomfortably in the bed and no longer did innocence of childhood lull him into a deep slumber. His mind wandered to the Girls' Home situated hardly twenty feet from the boys' quarters in the same compound. Girl after girl came before his mind's eye. And ultimately, after six hours of aching wakefulness, Jaffar made his own choice of a partner for his romance.

Laxmi, the coy little orphan who had grown with the Institution, became Jaffar's Juliet.

And Jaffar put his overnight plan into action the very next day. Though it was by no means easy to

Vasanti and Dixit provide comedy in "Bhaktaraj", a Jayant Desai picture.

FLAMING, FIERY, FLASHES OF THE RED-BLOODED

GLORIOUS HISTORY OF THE GLORIOUS HIND!

TO BE REVIVED IN FULL SPLENDOUR AND SPIRIT—!!!

In forthcoming attraction of **PRADEEP PICTURES'**

STUPENDOUS, STUPIFYING
HISTORICAL EXTRAVAGANZA

PANNA DAI

Story of
Heart-rending – Thrilling – Inspiring

SUPREME SACRIFICE

For loyalty to the King and Country

FOR · MOTHER INDIA.

The ever-appealing, evergreen story of the MOTHER and Her CHILD who have defied death-The two BIG SOULED MORTALS who have been IMMORTAL

Story & Dialogues by:
Dewan Sharar

Producer:
Kamalabai Manglorekar

PRADEEP PICTURES',
'VAKIL SAHEB'
a ROYAL RELEASE TO BE SHORTLY RELEASED HERE

PRADEEP PICTURES
213, CHARNI ROAD.
BOMBAY 4.

Manorama finds herself in a fix with Hari Shivdasani and Ajmal starring in "Panchhi", a Nigar production directed by Mr. Barkat Mehra.

find opportunities to talk with Laxmi, the queen of his heart, yet Jaffar was too clever for the watchful eye of the Matron or, for that matter, of any other person charged with the maintenance of rigid discipline and morality of the Home.

Though their meetings and contacts were few and far between, Jaffar and Laxmi fell head over heels in love with each other.

Jaffar had still two years more to serve in the Home, and, as regards Laxmi, she could not leave the Home being an orphan. But Jaffar expected her to jump over the railings quietly and escape with him at the end of two years.

Leading an honourable life had never occurred to the mind of Jaffar for the simple reason that nothing had been done to train his mind that way by the Home.

* * *

And one fine morning, the kindly Superintendent of the Home sent for Jaffar's parents and told them that Jaffar was at liberty from that day. The news came as a shocking surprise to Jaffar who had grown sly and romantic under the coy and coquettish smiles of Laxmi during two years. But Jaffar had to go and when the Matron was giving a piece of motherly advice in the usual sugar-coated words, Jaffar threw parting glances at Laxmi standing in the gallery. There were tears in her eyes. For a moment, Jaffar became desperate. He waved his kerchief to her regardless of all as if to say that it would not be long before he would wipe those tears away, with his own hands too.

When Jaffar went home his parents knelt in prayer to the great Allah for the safe return of their only son with such sturdy limbs and after so many years in a Home which, they thought, was a school. Both the parents now thought that Jaffar would step into the shoes of his father's honest profession. Little did they know Jaffar and his destiny.

A few days later, for the third time in his life, Jaffar found himself in the darkness of a picture house. It was a popular picture which some bigger, educated people had produced, as Jaffar was told. After a lot of struggle Jaffar purchased his four-annas seat to see "KISMET". Little did Jaffar dream that his own 'Kismet' was destined to take a very sharp turn that very day.

For two and a half hours Jaffar was lost in the thrilling sequences of the picture. He whistled and clapped, spat out his 'pan' and smoked furiously his cigarettes as Ashok Kumar stole a watch and daringly pulled off a necklace from a woman's neck in the crowd. And when the hero went and put the necklace round the neck of his be-

This seems to be a solid situation with the healthy Pahari and Shanta gloating over each other in "Kadambari", a Laxmi picture.

BENGAL :— **GOLD MOHOR FILM DISTRIBUTORS**, CALCUTTA.

loved girl, his own Laxmi stood before Jaffar's eyes.

Poor Laxmi, an orphan, ill clad, doing menial work, obeying orders and yet so sweet and coquettish and so lovely. Why should Laxmi suffer, thought Jaffar, when the heroine of this picture lived so well and comfortably inspite of her poverty and worshipped a thief and a robber? Indeed why? The injustice of things stabbed Jaffar to the quick. For a moment Jaffar thought that everything was wrong with this world. Those who ran this world did not know how to run it well and Jaffar became furious with a sense of injustice weighing upon his mind.

In a trance Jaffar walked out of the theatre and every second Laxmi haunted his mind. Jaffar's mind was once again in a storm and it had to burst.

As he was stepping on the road his attention was suddenly drawn by the purse in the hand of a gorgecusly dressed lady. Temptation took the shape of a devil. Once again Laxmi came before his eyes, the coy, the coquettish, the smiling Laxmi who needed the good things of life so badly. Who else could give them to her but Jaffar? Yes, Jaffar was a man now, a man who was prepared to do anything to adjust the injustices of life. In a fraction of a second, he made up his mind and just as the rich lady was about to enter her luxurious car, Jaffar snatched her purse and shot away like an arrow.

But the Law has eyes which don't grow blind in the dark. Six years before Jaffar had stolen a watch, today it was a purse. As Jaffar raced ahead he could hear hard footsteps pursuing him. That was the inevitable tramp of Law. In a moment Jaffar realised that it was to be a relentless chase with no quarter. He looked back a moment and saw the yellow turbaned policeman. His strong frame was now in cold perspiration. As the policeman grabbed him, Jaffar whipped out a knife and buried it deep into the shoulder of the Law. But Law was relentless. Once again, another policeman caught Jaffar and once again Jaffar became a prisoner.

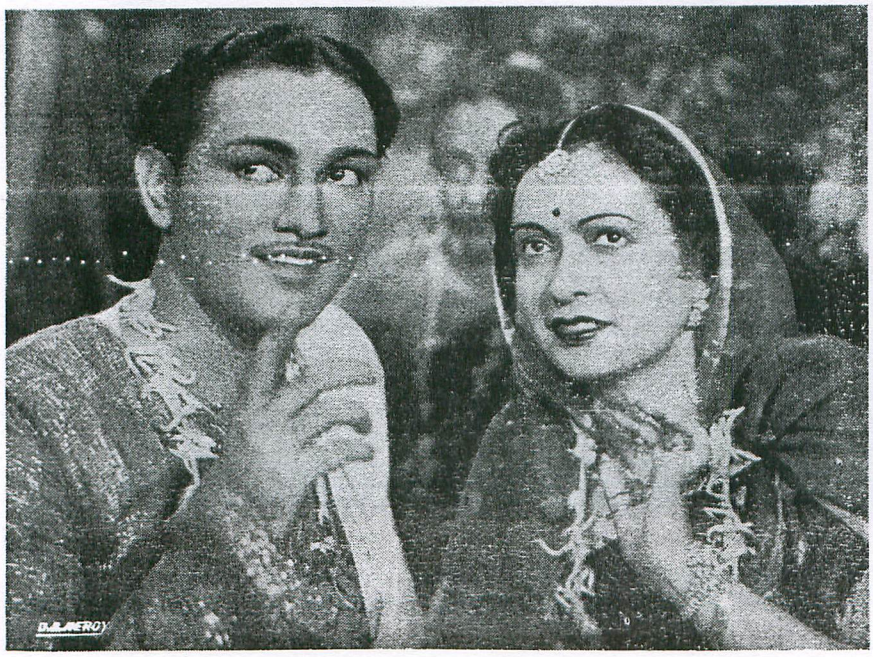
* * *

Ten years' rigorous imprisonment. Jaffar did not mind that punishment, but he anxiously wondered what would happen to Laxmi without him.

When the news of Jaffar's fate reached the Matron, there were tears in her eyes and the Superintendent sat at his table in a depressed mood. Six years of stay in their Home had not corrected Jaffar's criminal mentality. Both of them knew that there were no libraries, no vocational training and no industrial knowledge was imparted to these unfortunate children. In fact, nothing substantial was being done to turn them into useful citizens or into persons who could walk straight into this world and earn their own livelihood. Both of them knew well that these so-called Children's Homes were merely feeding houses and that those who conducted these Homes did not even understand the primary fundamentals of social welfare.

And both of them felt powerless before a Government which can permit growing children to see such pictures.

Prabha and Motilal are seen together in "Umang", a Praja picture.



Balvant Singh and Leela Desai make a new team in "Paraya Dhan", a Shree picture.

TELL US

If you come across incidents as pathetic as Jaffar's story, tell us. We should like to tell the producers what harm bad pictures do to the growing minds.

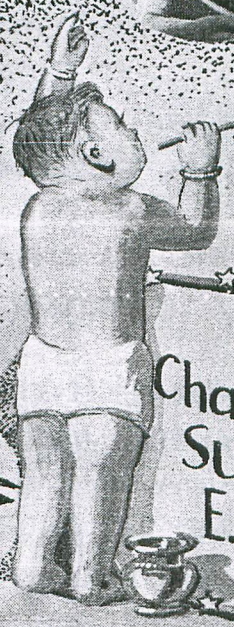
SADHONA BOSE—
This charming girl of Bengal will be seen once again in "Shankar Parvati" a costume picture of Ranjit.

PRAJA PICTURES LTD'S

first child blows its bubbles of

Entertainment

UMANG



· for ·
BOMBAY
C.P.C.I.
SELECT
FILMS
BOMBAY

· for ·
SOUTH
GOODLUCK
PICTURES
SECUNDRABAD.
(Dn.)

DIRECTED by
K.M.MULTANI

STARRING

MOTILAL

Chandraprabha, Prabha, Harish,
Sunalini Devi, Gita Sirdesai,
E.Billimoria, Butt Kashar
and others.

Regd. office add.
PEOPLE'S BUILDING, PHEROZSHAH MEHTA ROAD, BOMBAY 4.

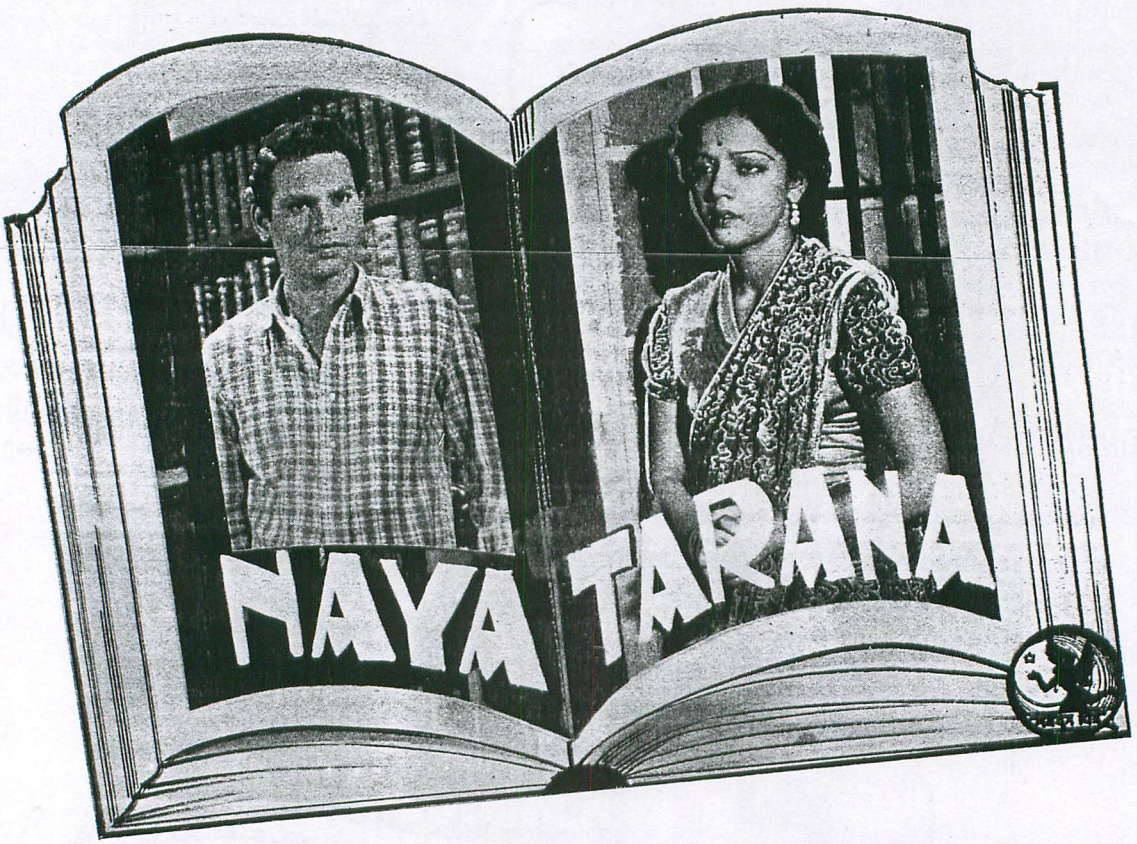
Production office add.
102 MAIN ROAD, DADAR, BOMBAY 14.

For The First Time On The Screen

A GIRL WITH IDEAS

MEETS

A YOUTH WITH IDEALS!



NAVYUG'S TALE OF TODAY & TOMORROW

DIRECTION :
NAJAM NAQVI

STORY :
K. A. ABBAS

STARRING: SNEHPRABHA,
JAIRAJ AND DAVID
With MISRA, PRATIMADEVI, GIRIDHARI,
DAR KASHMIRI, CHANDRIKA,
BHUSHAN, SHARDA Etc.

Booked For Early Release in Bombay

Distributors : **PEERLESS PICTURES,** BOMBAY 4.

OUR REVIEW

"Saveira" Bores Beyond Human Endurance !

A Picture Everyone Should Avoid!

SAVEIRA
(THE DAWN)

Producers:	*Bombay Cinetone Ltd.*
Story, Dialogues:	*K. B. Lall*
Language:	*Hindustani*
Songs:	*B. R. Sharma*
Photography:	*D. K. Ambre*
Audiography:	*M. C. Thakkar*
Music:	*Jnan Dutt*
Cast:	*Shobhana Samarth, Aroon, Nirmala, Yakub, etc.*
Released at:	*Kamal Talkies, Bombay.*
Date of Release:	*1st Oct. 1943*

Director:
VIRENDRA DESAI

When new people get into a business which does not belong to them legitimately, they make a mess of things. This remark seems to be true in case of Producer K. B. Lall who has produced "Saveira" which we are asked to believe, is a motion picture.

Though motion picture making seems to be an industry easy enough for everyone to rush into, producing a picture is still an art at which very few are really efficient. If K. B. Lall had the ambition to become a producer, he should have had taken an exhaustive training before starting on an adventure which in the light of actual results now looks foolhardy.

The story, the dialogues and the screen play of this picture have been written by Mr. K. B. Lall himself and the picture has been directed by Mr. Virendra Desai. Considering the past work of these two persons one ought to give "Saveira" a wide berth as an entertainment.

"Saveira" is a love-story in which a motor mechanic falls in love with a rich girl. The story has also a pick-pocket who lives on his nimble fingers. The pick-pocket is shown as a cynic, who mocks at the world while the hero is shown as an optimist, who wants to earn an honest living.

The rich girl and the poor mechanic continue their silly antics of romance which are often punctuated by the pick-pocketting adventures of Jiwan, the pick-pocket. Between motor car trips and picnics the romance progresses till it becomes too tiresome and boring for everyone. The story ends in the usual fashion and the hero gets his beautiful piece of mutton in the shape of the heroine.

The whole affair is so silly that it gives one a headache to recall the incidents of the story even for the purposes of a review.

Among the players, Yakub gives a polished performance as a pick-pocket.

The heroine, acted by Shobhana Samarth, gives a performance one would not like to see again. This girl still does not know the correct phonetics of the beautiful Hindustani language nor has she realised the fact that the main purpose of the human face is to express an inner emotion.

Nirmala, the much boosted screen sensation, looks ugly at her best in a minor role, while Aroon proves himself the sorest disappointment possible as the hero of the picture. If you want to see how stupid a human face can look, you must see Aroon in the role of the hero in this picture.

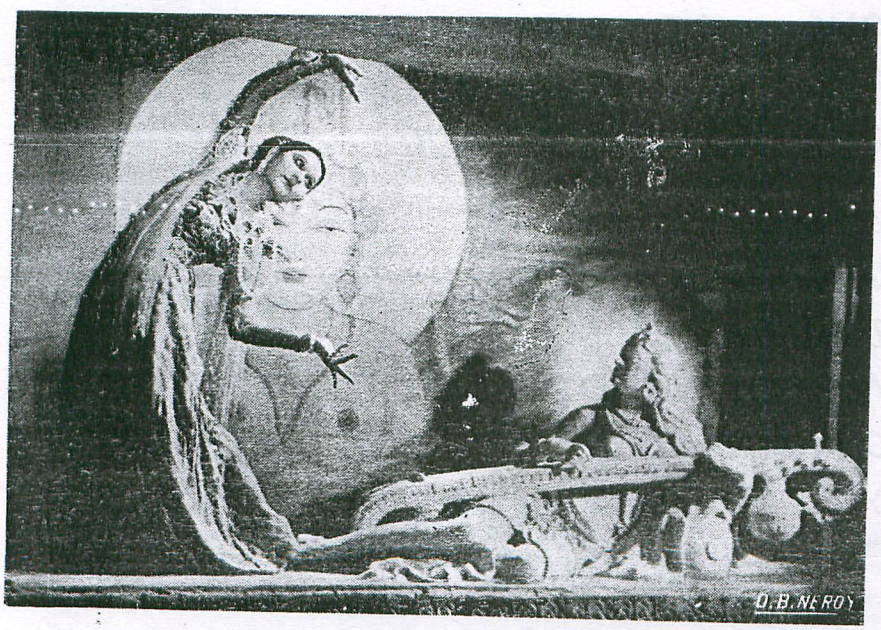
The rest of the players are just no good.

The photography of the picture is far from satisfactory, and the recording of the songs is utterly disappointing.

The direction of Mr. Virendra Desai is a tragedy of intellect and imagination. This man never seems to understand the purpose of the story.

The music is equally bad, and not one tune succeeds in catching the ear.

"Saveira" is a picture worth avoiding, unless you have money to throw into the streets.



In "Shankar Parvati", a costume picture of Ranjit, Sadhona Bose gives many a graceful dance.

Now at **MOVIELAND**
BANGALORE CITY

HARISCHANDRA

(IN CANARESE)

PRAGATI
PRODUCTION

IN ASSOCIATION WITH
S.S.S.
NATAKA MANDALI
OF
MYSORE

with a Glorious Record of

200 DAYS . . . AT . . . . HUBLI
140 DAYS . AT . . GADAG
112 DAYS . AT . . . MYSORE
100 DAYS . . AT . . . DHARWAR
50 DAYS . . AT . CHITALDRUG

Now Running at:

CHAMARAJANAGAR
DAVANGERE
NANJANGUD
CHIKMAGALUR
YELANDUR

G.H.RAO

A FAMOUS TALKIE RELEASE

OUR REVIEW

Beautiful Music Sustains Interest In 'Poonji'

Pancholi Picture Draws Huge Crowds

Producer Dalsukh Pancholi seems to have acquired a knack of giving popular box-office hits within a very short time. Beginning with "Khazanchi", Producer Dalsukh has been giving one good picture after another, pictures which have entertained and yet made a substantial contribution to the screen art of the country. "Poonji" is one more, fashioned after these ideals.

Though the story of "Poonji" is nothing much to write home about it has still a social theme of sufficient importance to all film-goers. Though the picture is built mainly to entertain and delight, the story writer has still made an attempt, and at places cleverly, to rub in the theme of the story by putting in some dramatic sequences.

There is a Rai Bahadur in the story, evidently a well-to-do wealthy man who has left his wife and three daughters in his native village and is lost in the speed and glamour of the city life.

In the city the Rai Bahadur falls in love with a dancing girl who is trying to free herself from her own past in which she has a convict and absconder for her husband. This dancing girl is spreading her net cleverly round the elderly and rich Rai Bahadur with the intention of marrying him. The news of Rai Bahadur's infatuation for this dancing girl reaches the wife and his three daughters at the village. While the wife resigns herself to her fate, the daughters decide to fight the future in their peculiar own way to bring their father to his senses.

POONJI

Producers:	*Pancholi Art Pictures*
Executive Producer:	*Dalsukh Pancholi*
Story:	*Dalsukh Pancholi*
Dialogues:	*Syed Imtiaz Ali Taj*
Songs:	*Madhok, Thanvi & Lakhnavi*
Music:	*Gulam Haider*
Photography:	*M. N. Malhotra*
Recording:	*Ishan Gosh*
Cast:	*M. Ismail, Ragini, Baby Akhtar, Jayant, Manorama, Ajmal and Miss Pandey.*
Released At:	*Central, Bombay*
Date of Release:	*23rd Oct. '43.*

Directors:
Vishnu Pancholi &
Ravindra Dave

Miss Pandey gives a sparkling dance in "Poonji", a Pancholi picture.

Nur Jehan radiates glamour in "Lal Haveli", the next picture of the Bombay Cinetone.

The three grown-up daughters, therefore, start for the city and arrive at their father's house to create an embarrassing situation between their father and the dancing girl. One embarrassing situation leads to another till the girls are asked to clear out of the house. But one of the girls feigns illness and manages to lie in bed with a broken ankle. This situation leads to a number of humorous incidents in the story and, though the dancing girl sees through this transparent ruse of the girls, she is not able to prove the falsehood for a long time. Ultimately, however, the girls are exposed and are ordered peremptorily to leave the father's house and return to the village.

When all these things have been going on, the husband of the danc-

HISTORY'S GIFT TO THE SCREEN,
'AKBAR'
SCREEN'S GIFT TO THE NATION

Shehanshah

Akbar

IT UNFOLDS A GOLDEN PAGE FROM THE ANCIENT GLORIOUS TIMES. IT DEPICTS THE GLORY AND GRANDEUR OF MOGHUL CULTURE AND THE WISDOM OF OUR ANCESTORS WHO BUILT INDIA'S NATIONAL LIFE ON THE TOUCH—STONE OF UNSHAKEABLE FRIENDSHIP CALLED THE

HINDU MUSLIM UNITY

ALONG WITH THE GREATNESS OF THIS THEME ALL THE MODERN ENTERTAINMENTS OF SCREEN HAVE BEEN PRESENTED IN A MAGNIFICIENT WAY YOU WON'T FORGET.

APPROVED & APPRECIATED
BY PRESS & PUBLIC ALIKE

Produced by: **Kamalroy Pictures**
Directed by: **G. R. Sethi & R. Roy**

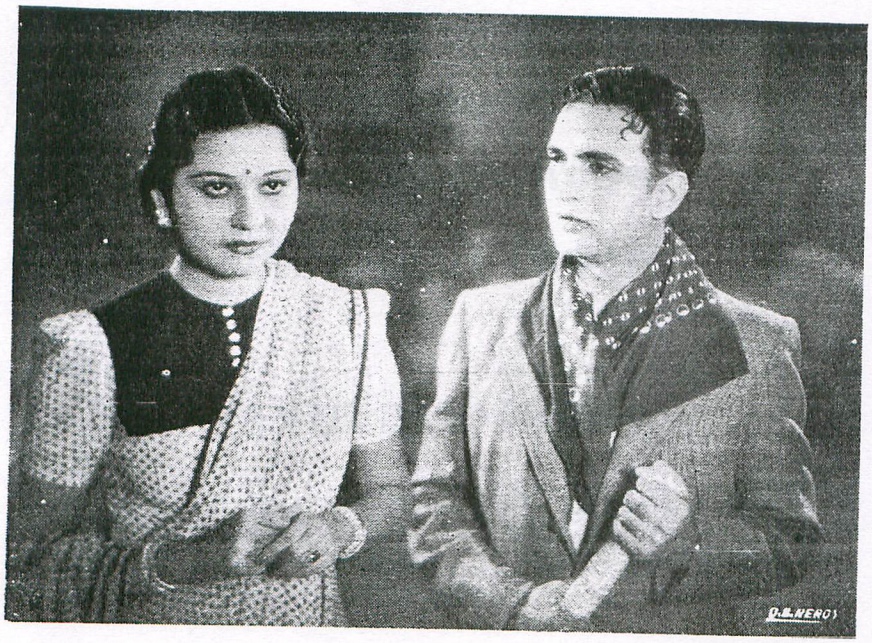
Screen play: **Dewan Sharar**
Music: **Ustad Jhande Khan**

STARRING: KUMAR - VANMALA - HUSN BANU - K. N. SINGH
AZURI - PRAN BALI - BIKRAM KAPUR & OTHERS.

MAKING HISTORY AT **NOVELTY**

A BRIJ DEWAN RELEASE

M/s. Brij Dewan Limited, 110, Sir Vithaldas Chambers, Apollo Street, Fort, BOMBAY.



Sadhona and Surendra give new romance in "Paigham", an Amar picture.

ing girl manages to escape from his confinement and faces his wife suddenly. She gives him some jewellery to provide him with money to run away again. This jewellery becomes a turning point in the story and it changes hands several times and creates many a dramatic situation.

The drama however stumbles along with the Rai Bahadur unconvinced and the girls starting for their native village on the very night when the Rai Bahadur and the dancer are to be married. Just at this stage, the hero of the picture, who is a stage director and who is in love with one of the three girls, manages to stumble across the husband of the dancer. After this the story travels very fast and all the concerned parties reach the wedding 'mandap' where the dancing girl is exposed unmercifully and the Rai Bahadur is saved from committing a social suicide. It all ends well as it should.

VERY GOOD MUSIC

The distinguishing feature of the picture is the remarkably good team work of the three girls Ragini, Manorama and Baby Akhtar. These girls have done very well through different situations and they create a lot of laughter and amusement.

In the role of the dancing girl Miss Pande has given a couple of very good dances, but the girl's sex appeal has been killed by the clumsy costume given to her. Incidentally, Miss Pande has gone down a lot in health since her appearance in "Zamindar" where she gave a very nice dance. It will be much better if close-ups of this girl are avoided as far as possible in future.

Jayant, in the role of the stage director, has done quite well while Ismail is not far off the mark.

Another distinguishing feature of the picture is its remarkably pleasant music. Almost every tune in the picture is popular and attractive and succeeds in entertaining the audience. The opening song of the picture is a high-light of good music direction, though the photography inserts should have displayed more consistency and continuity. In the front cart are the three girls Manorama, Ragini and Baby Akhtar and they are supposed to be singing a very nice song. At times, in the running shot, four girls are shown in this cart which is a clumsy mistake on the part of the directors.

The photography of the picture is not quite happy as it is very inconsistent at places while the sound recording is quite good.

This picture is directed by two new-comers and considering that they are new to the game, they could be said to have done very well. The dialogues of the picture are beautiful in places and very pointed at other times.

Though there is nothing clever about the songs, nor anything thoughtful, they are still popularly worded and go well with the audience.

In short, "Poonji" is a picture that entertains continuously and yet tells us a small story which romance-ridden old men should see with particular interest.

Shanta Apte and Vanmala compete for the first time in "Kadambari", a Laxmi picture.

NEVER BEFORE

SUCH *THRILLS!*

SUCH *CHILLS!!*

SUCH *DARE-DEVILRY!!!*

AMRIT PICTURES'

UNUSUAL AND EXCITINGLY THRILLING DRAMA

KHOONI LASH

STARRING:-

★ E. BILLIMORIA ★ SHANTA RIN ★ BABURAO PAHELWAN ★ DILAWAR ★
★ ALI ★ MANNAN ★ RAZI ★ ASHARANI & NAWAZ ★

Produced & Directed By:-
K. L. KAHAN

Music :-
K. NARAYAN RAO

Story, Dialogues, Songs :-
SHEVAN RIZVI

Associate Producers :-
P. B. ZAVER
C. L. MAHESHWARI
B. K. AGARWAL

Photography :-
A. SATTAR

Production Manager:-
KAUSHIK

Apply:

AMRIT PICTURES, JYOTI STUDIOS,
KENNEDY BRIDGE — — — BOMBAY-7,

OUR REVIEW

"Sawaal" Becomes A Mediocre Affair!

A Crowd Of Ugly Faces Stares From The Screen!

"Sawaal" is obviously a product of an amateur producer. All the production values in the picture are so desperately weak that one feels like leaving the theatre every minute.

Story-writer Saradindu Bannerjee has taken an old fashioned romantic theme for the subject of the picture and has, moreover, developed it in the same old old-fashioned way we are used to, for the last thirty years.

Mr. Bannerjee seems to be living in a world of his own and does not seem to be aware of the progress motion picture production has made in the matter of subjects for entertainment.

If Mr. Bannerjee thinks that people are still anxious to see such spineless romances of the rich, he is living in a fool's paradise.

Lalit a young multi-millionaire from Lahore has time hanging heavy on his hands. Not worried with the problem of earning a livelihood, he finds something missing in his life.

The missing object soon turns out to be a girl. He comes across the girl's photograph and falls in love with her and on the very first night even dreams of her.

The girl is Veena, the daughter of a miserly rich man who has stored all his riches in a small box—small enough to be carried by a man under his arm-pit.

Lalit starts for Bombay with his secretary Preetam in search of his lady-love.

As a film coincidence would have it, he spots his girl on the railway station no sooner he steps into the city of Bombay.

This one is Snehaprabha in "Naya Tarana", a story written by Ahmed Abbas.

SAWAAL

Producers: *Gitanjali Movietone*
Language: *Hindustani*
Story-writer: *Saradindu Bannerjee*
Dialogue: *Niranjan*
Songs: *Walli Saheb*
Music: *Pannalal Ghosh*
Photography: *S. Srivastava*
Audiography: *S. B. Irani*
Cast: *Mumtaz Shanti, Ullhas, Radha Rani, Agha, etc.*
Released at: *Lamington, Bombay.*
Date of Release: *15th Oct. '43*

Director: NIRANJAN.

But owing to some silly incidents he loses sight of her till he reads a report in the papers of a theft committed at Veena's house and sees her photo in the paper. As to why her photo should appear with a theft report is left to the stretch of people's imagination. However, without that photo the hero could not have found the heroine and we must therefore accept the photo as a natural sequence.

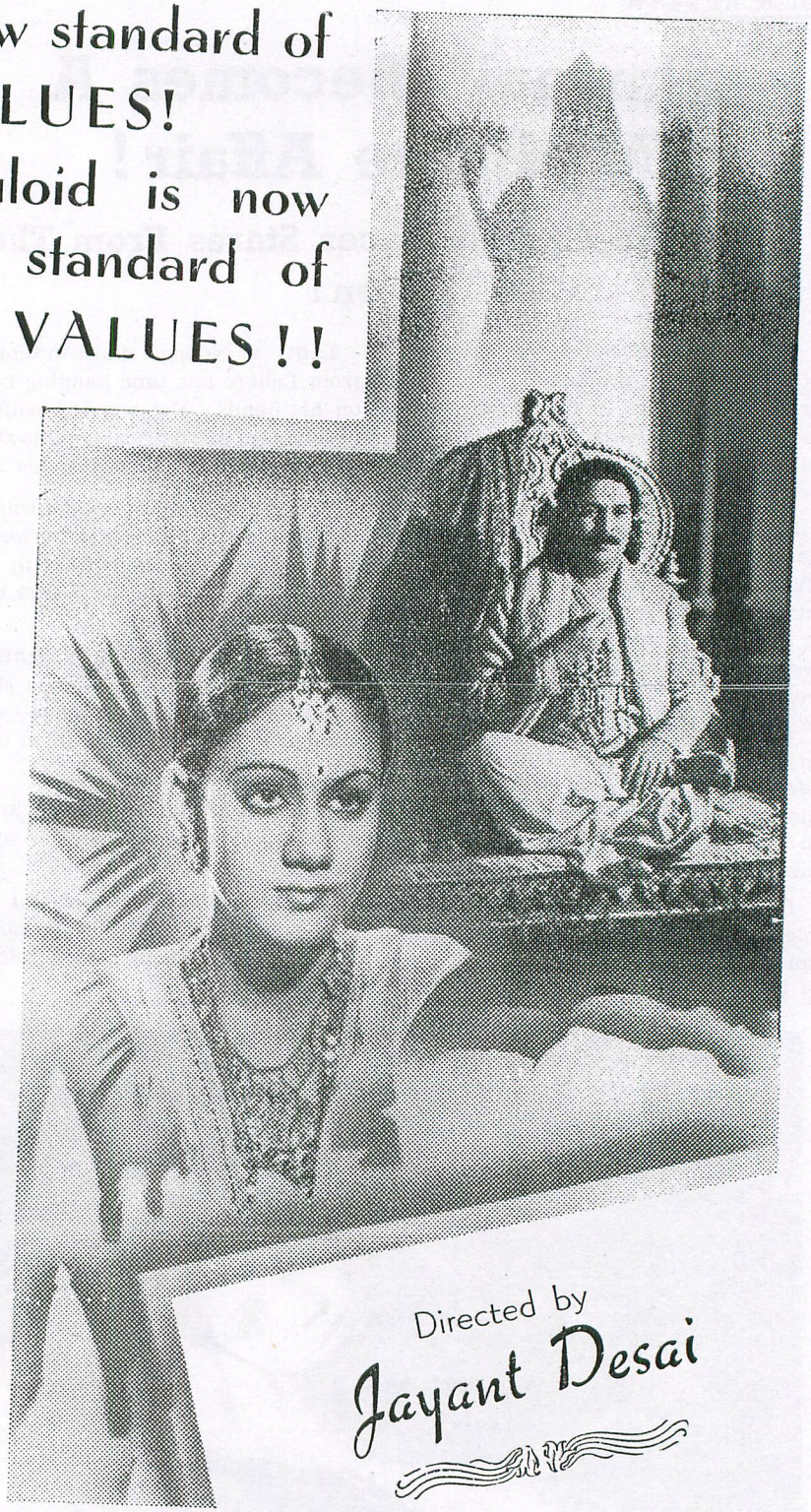
Now Lalit is hot on the trail again and he decides to bump straight into the heroine. He does so most clumsily and all the sequences showing these attempts look amateurish and crude.

As a result of that theft the rich miser is shown as having become not only very poor but blind in addition. The thief, one Jagdish, not having been able to take his booty away hides it in the neighbouring house, which also belongs to the heroine's father, thinking that he would take it away at a later stage when the uproar subsides.

The heroine's father, however, loses his guts over the theft. We are told that he becomes so poor, with the loss of one small box, that he has no money even to get his daughter married and she has to find work to keep the family going.

And yet, in addition to the house he lives in, he has another house of his own in the same compound. This second house is now offered for hire and as expected the hero takes it, to be near his heroine.

He established a new standard of
HUMAN VALUES!
His story on celluloid is now
establishing a new standard of
BOX - OFFICE VALUES!!



JAYANT DESAI
PRODUCTIONS'
Stupendous Maiden Hit

BHAKTARAJ

Starring
The late **VISHNUPANT PAGNIS,**
VASANTI, KAUSHALYA, DIXIT,
MUBARAK NURJEHAN, BILIMORIA
& others.

Directed by
Jayant Desai

NEXT CHANGE AT
LAMINGTON
(Bombay.)

RELEASED WITH THUNDERING SUCCESS AT
Delhi, Cawnpore, Aligarh, Hyderabad, (Sind),
Bangalore, Trichinopoly, Masulipatam, & other centres.

PARTICULARS FROM: **JUPITER FILM DISTRIBUTORS,** Gordhan Building, Parekh St., Bombay.

And then on the very night the hero shifts to the new home, he sings a soulful song which brings the entire family of the heroine into the balcony.

They are all well-impressed with this new tenant and they decide to invite him for tea. But when he is invited and seen by the heroine, she spots the hero as the man who had previously annoyed her and she naturally sulks.

Now the hero tries his level best to get level with his girl. The girl wants a job badly to keep the family which is gone stone-broke with the theft of one small box and inspite of the two beautiful houses still standing intact in the same compound.

So the hero tricks her into a job with him and thus begins the thrilling throbs of romance between the two.

All this time, Jagdish, the thief, has been trying to get at that box, but is obstructed by the presence of the hero in the very same house, where he had hidden it.

Jagdish now adopts bold tactics and taking advantage of the old man's convenient blindness, poses as a private detective and worms himself into the confidence of the heroine's father.

Now a direct tug develops between the hero and the villain. The hero has caused an eye operation on the old man and the old fellow's eyes are expected to be alright within four days, before which time Jagdish must remove his booty, as the old man had seen the thief while struggling with him.

In these four days Saradindu Bannerjee puts in four thousand things and even arranges the wedding of the heroine with the villain.

As is expected at the last minute at the wedding the exposure is made and the villain is handed over to the police and the heroine to the hero.

We have seen stupid stories, but this is about the limit in this class.

The picture is acted by a crowd of fat and ugly players.

Mumtaz Shanti looks hideous in close-ups. The fat-faced Ullhas looks like a block of wood and in the role of the hero his facial muscles refuse to move. Agha's comedy looks tragic in parts and the ugly fat legs of Radha Rani make her dances a more ugly sight.

The dialogues are poor. The photography is poor and the sound recording is indifferent.

A couple of songs are well tuned and would have become popular in a better story.

As an entertainment "Sawaal" is a boring piece of celluloid and is best avoided for reasons of health.

The most important element in Film Production

Viz.

PROCESSING

IS DONE AT ITS BEST

at

FAMOUS CINE LABORATORY

India's leading film processing concern
Work of 16 mm. Films also undertaken

Also controlling

INDIA CINE LABORATORY.

For Rates Apply:

160, TARDEO, BOMBAY.

Telephones: 45271 45272

Telegrams: **Famouscine.**

Hitting a new high in DANCING!

Comes Compeerless Musical Of the Year!

Starring

ARUNA DEVI

With

ASHA KAPUR
ANJNA RAZA
MOHINI RAMESH
NAFEES BHAG SINGH
PADAM

DIRECTION:
SHANKER MEHTA
STORY:
PADAM MAHESHWARY
MUSIC:
JHANDEY KHAN
GOBINDRAM
ROBI ROY CHAUDHURY
DANCES:
SAMAR GHOSE
PHOTOGRAPHY:
G. SINGH
AUDIOGRAPHY:
TILAK MADHOK

A-J.N. MAHESHWARY PRODUCTION

For Booking & Provincial Rights & Overseas Contact:

BOMBAY PICTURES CORPORATION,

CALCUTTA & BOMBAY.

For C. P., C. I.—PARADISE PICTURES, BHUSAVAL.

NEW HUNS PICTURES LTD.
(Bombay)

"Droupadi", perhaps the most stupendous and spectacular picture ever planned by any Indian producer, has gone on the sets at the Central Studios in Bombay.

This picture is likely to make terrific box-office history, seeing its lavish preparations and imposing cast. Led by Sushila Rani, the famous secretary of 'filmindia', quite an unique collection of stars has been assembled for the picture. Well-known stars like Chandramohan, Mazhar Khan, Baburao Pendharkar, K. N. Singh, Dixit, David, Badriprasad and others have been cast in the picture in the most fitting roles of the story.

Huge settings hitherto unknown to the Indian screen, are in the making and the cost of the picture is reported to be in the region of seven lakhs. Producer Baburao Pendharkar can be seen walking with his head in the air, already proud of his future achievement.

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed seems to be quite happy with the reception given to his picture, "Prem Sangeet", at the Capitol in Bombay.

Neena, the favourite of millions, has changed so much in this picture that most of the critics hailed her as the beauty queen of 1943.

At the studios in Poona, Producer Ahmed is shooting "Mun-ki-jeet" a social subject which is being directed by Mr. Mohsin Abdullah. A future production that has been declared as the next is "Shree Krishna Bhagwan", a mythological subject, portraying the statesman-politician of the olden days.

PRAKASH PICTURES (Andheri)

"Ram Rajya" is going on as strong as ever at the Super Talkies in Bombay. At the studios in Andheri, they are shooting "Kavita" featuring Ratnamala.

KAMALROY PICTURES
(Bombay)

Producer Raghupat Roy has completed "Akbar" and the picture is already on the screen at the Novelty Talkies in Bombay.

His Excellency the Governor of Bombay saw this picture in the last week of November and it is reported that His Excellency liked the picture very much.

Producer Roy's future programme of production is rather uncertain, because of the difficulties in the way of securing a production license.

BOMBAY TALKIES LTD.
(Bombay)

"Hamari Baat" starring Devika Rani has been drawing huge crowds at the Imperial Cinema in Bombay.

At the studios Mrs. Rai who has just returned from a holiday at Panchgani, is busy coaching up her new producer, Mr. Muzumdar, who has been brought over from Calcutta to start a second production unit.

Mrs. Rai is assembling the cast for the new picture which will be another social story with the old school tie.

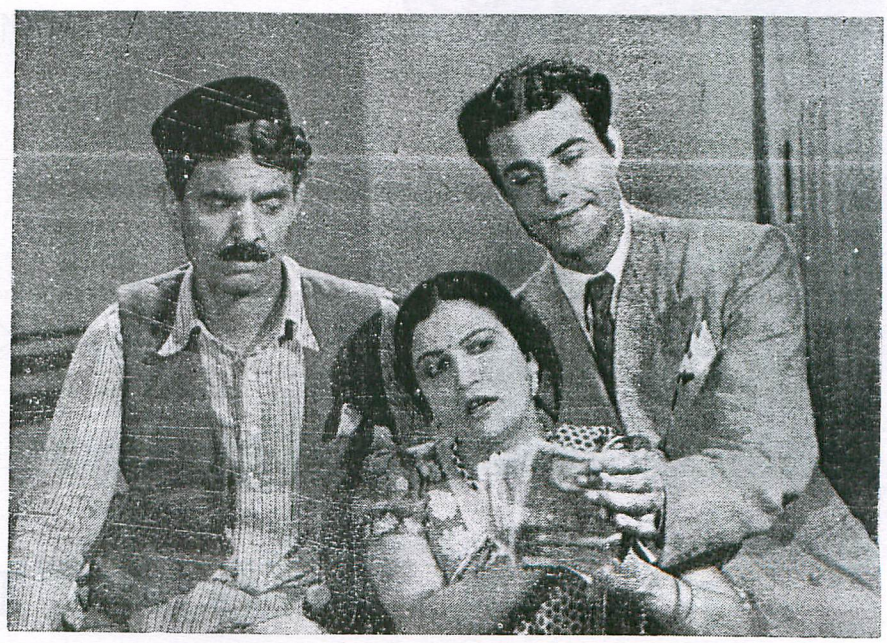
HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu finds enough time to come and tell us how busy he is with his new production, "Shararat".

It is a social comedy in which Kishore himself paints the town red with Protima Das Gupta as company. Believe it or not, Kishore always manages the girls well on the screen.

RANJIT MOVIETONE (Bombay)

"Tansen" is still running at the Opera House in Bombay. Imme-



Kanhaiyalal has a great character role to play in "Dost", a Navin picture.

No. 1's

PANCHHI

Starring

MANORAMA, AJMAL,
HARI SHIVDASANI,
SALMA & GHULAM QADIR

★

Music

AMARNATH

★

Produced & Directed by

BARKAT-MEHRA

For Booking & Territorial rights apply to

NIGAR PRODUCTIONS,

NISHAT BUILDING — ABBOT ROAD — LAHORE.

diately after this picture. "Bansari", a social story will be released at the Opera House.

At the studios, they have completed "Shankar Parvati", "Vish Kanya" and "Harjai".

The future programme of the company looks like a very ambitious affair having in it, "Babar the Great", "Ganesh Janma" and "Sita Haran".

KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri has got "Parashuram" well-canned in the tins ready to surprise the first unwary exhibitor. When actually he will succeed in doing so, remains a matter of speculation.

PRAJA PICTURES (Bombay)

The world distribution rights of "Umang", the maiden picture of this company have been secured by the Select Films of Bombay.

Producer-director K. M. Multani has been very busy giving final touches to his picture which features Motilal, Chandraprabha, Prabha and others.

PANCHOLI ART PRODUCTIONS (Lahore)

Dalsukh Pancholi's "Poonji" seems to be produced on the "Cash and Carry" plan, the way it keeps drawing money at the Central Cinema in Bombay.

Whether he deserves it or not, Dalsukh is enjoying a unique sequence of luck in his pictures becoming successful box-office hits.

At his studios in Lahore, Dalsukh has completed "Shirin Farhad" a spectacular costume picture. Another picture in the Pancholi Studios, is "Dasi" which will be released under the banner of Pradhan Pictures.

RAJKAMAL KALAMANDIR (Bombay)

Whatever the critics may say, Director Shantaram's "Shakuntala", featuring Jayashree, continues to draw a rush at the Swastik Talkies in Bombay. The crowds help the great director to close his ears and eyes about the criticisms and he opens them only to hear the applause and ultimately ends by patting himself on his back for having produced "Shankuntala".

At the Rajkamal Kalamandir, the second picture "Mali", is already on the anvil. This picture will be completed sometime next month.

In the meantime Producer Shantaram and Novelist Dewan Sharar are pooling their brains for writing an instructional picture with a war theme.

RAJLAKSHMI PICTURES (Bombay)

The latest news from this production company is that "Kalidas" the costume picture is now in the interior sets.

Mr. Vishnu Pancholi, the Joint Director of "Poonji", a Pancholi success.

Featuring Vanmala and several others, this picture is expected to be ready by the end of January.

The future progarmme of the company is not known.

AMAR PICTURES (Bombay)

"Paigam", a social story featuring Sadhona Bose, was released in Calcutta sometime back. Though reports from that town are not very encouraging, producers expect a lot from this picture in the Bombay Circuit.

Another picture which they have in hand is called "Adab-Arz" which has been directed by Mr. Virendra Desai. The company has secured a production license for one picture and this opportunity will be used for producing "Lord Krishna".

SHREE FILMS (Bombay)

"Paraya Dhan", a social subject starring Leela Desai and directed by Nitin Bose is lying ready for release. It will be on the screen shortly at the Kamal Talkies in Bombay.

LAXMI PRODUCTIONS (Bombay)

Reports tell us that Director Nandlal has been able to complete "Kadambari", a costume play featuring Shanta Apte, Vanmala and Pahari Sanyal.

Producer Chimanlal Trivedi is now trying to cast Shanta Apte in still another picture and in an altogether new costume.

"Sharafat", a previous social production has been released at the Kamal Talkies in Bombay and people display plenty of nobility of mind in seeing it.

PRABHAKAR PICTURES (Kolhapur)

Producer-director Bhal Pendharkar has got all his gun-powder ready and is waiting to set fire to the fuse immediately he gets a production license. The gun-powder is about "Maharathi Karna", a mythological subject starring Prithviraj and Durga Khote.

When this picture is ready, it will be distributed by the Swastik India Ltd.

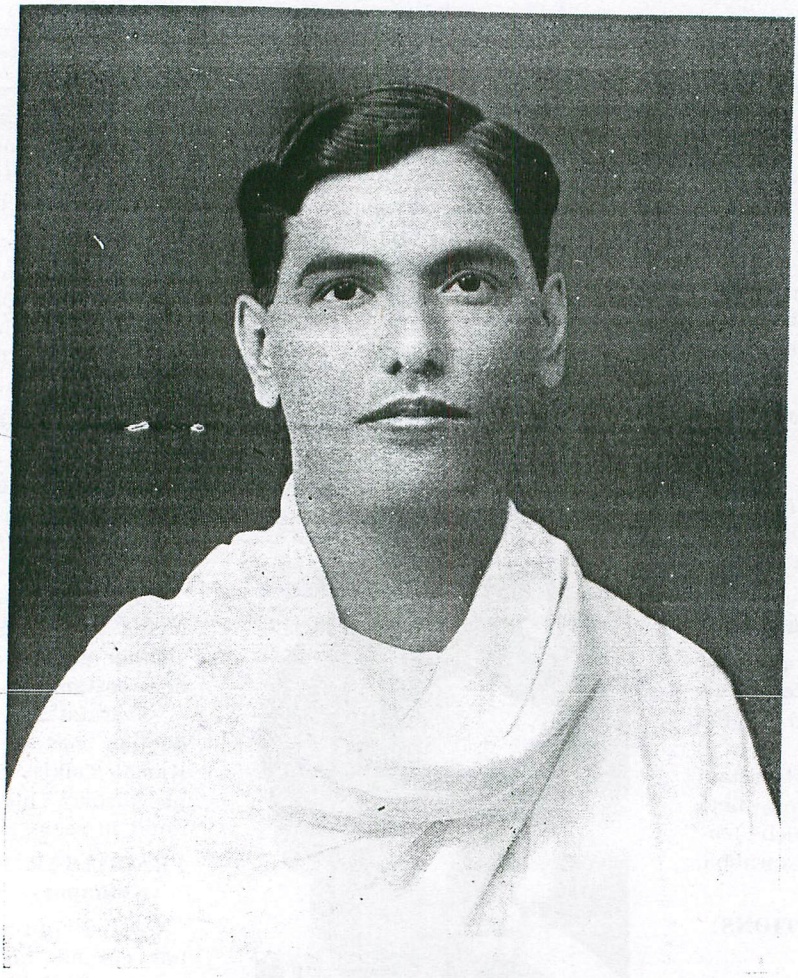
JEWEL FILMS (Bombay)

Their maiden production "Laheri Badmash" starring Yusuf Effendi, Husna-ara-Eden, and others is reported to have been completed under the able captaincy of Nari Ghadiali. The next picture of this company is very amusingly named, "Hitler or Butler".

BOMBAY CINETONE LTD. (Bombay)

"Saveira" the maiden production of this company had a pretty good run at the Kamal Talkies in spite of its boring contents.

We hope Producer K. B. Lall, has made a better job of his second production, "Lal Havelli", featuring Nur Jehan.



V. NARAYAN

Founder President & Managing Director.

THE JAYASHANKAR FILMS CORPORATION LTD.

703, CHICKPET

BANGALORE CITY.

ALL INDIA FILMS DISTRIBUTORS.

OPPORTUNITY TO PRODUCERS AND EXHIBITORS

AUTHORISED CAPITAL - Rs. 20,00,000.

UNITY PRODUCTIONS (Calcutta)

Producer Rameshwar Sharma writes to us saying that his social picture "Bhai Chara", now awaits the final kick to roll into a picture house.

The new picture which Producer Sharma has planned is called, "Kurukshetra".

NAVYUG CHITRAPAT (Poona)

Studio reports confirm the fact that "Naya Tarana", the story of which has been written by Ahmed Abbas has been completed. In the lead is that versatile actress, Snehaprabha Pradhan.

The future programme of the company is not yet known.

ANAND BROTHERS (Bombay)

Their maiden production "Zamin", is lying ready for release, waiting for its turn at one of the popular theatres in the city.

PRADEEP PICTURES (Bombay)

Producer Kamalabai Mangalorekar is reported to be breaking her head over a story with Dewan Sharar. This very busy man is writing, "Panna Dai", for Pradeep Pictures. When the subject is completed it will be news by itself.

MOHAN PICTURES (Andheri)

The producers are now ready for the release of their social picture called "Rekha" featuring Leela Chitnis. This is a Ramnik release from which they expect a lot of success.

KAMAL PICTURES (Bombay)

Producer Barot has just completed his second picture called "White Face", featuring Navinchandra and Leela Pawar.

The new picture which they have started is called "Birbal" which is being directed by Mr. Ramchandra Thakur.

RASIK PRODUCTIONS (Bombay)

Director A. Rashid has completed "Rahgeer", featuring Trilok Kapoor, Masood and others.

The second picture of the company will be a social subject called "Nayab".

AMRIT PICTURES (Bombay)

Producer K. L. Kahan is now directing "Khooni Lash" featuring E. Billimoria, Shanta Rin and others. The picture is expected to be completed by the end of December.

GITANJALI PICTURES (Bombay)

"Sawaal", the maiden production of this company, had a pretty good run at the Lamington Talkies in Bombay.

Producer Anand is now busy with a new social subject which will go into shooting early next year.

VENUS PICTURES (Bombay)

This is a new production company which has been able to secure a production license and its first picture will be a social subject called, "The Lady Doctor".

JAYANT DESAI PRODUCTIONS (Bombay)

"Bhakta Raj" the maiden costume film of this company was well received at Delhi where it had its premiere recently.

The picture will be released shortly at the Lamington Talkies in Bombay. As the picture features the late Vishnupant Pagnis, it is bound to get a good reception.

NIGAR PRODUCTIONS (Lahore)

Producer-director Barkat Mehra has set afloat this concern and is a good way through his first picture "Panchhi" featuring Manorama, Hari Shivdasani and Ajmal.

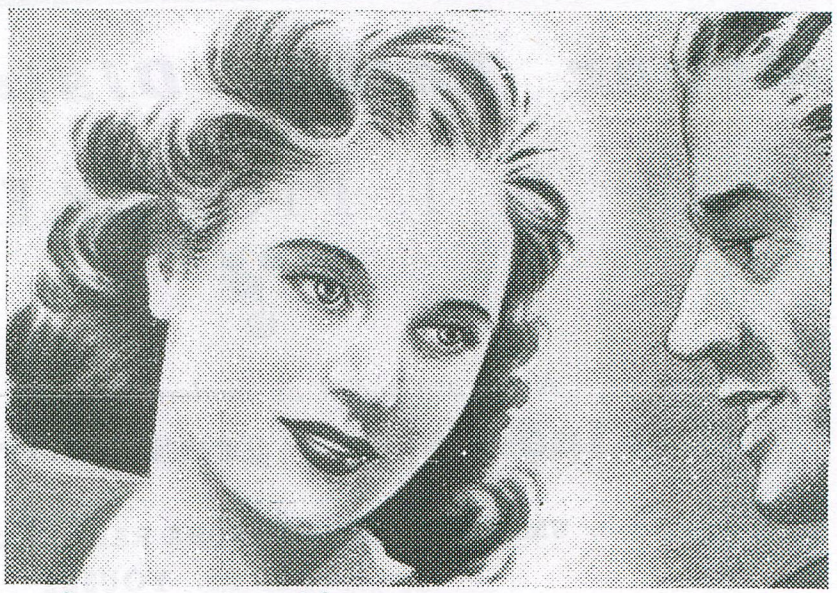
The picture is expected to be ready by the middle of January and the incorrigible Barkat is already toasting his friends in anticipation of a big success.

BOMBAY PICTURES CORPORATION (Bombay)

This fast-progressing concern has been able to secure the distribution rights of "Pagli" produced by Maheshwari Pictures of Lahore. This picture will be very shortly released in Bombay.

MEHAR TALKIE DISTRIBUTORS (Bombay)

The recent picture, which this influential distribution company has


Introduction
TO BEAUTY
From the first pot of vanishing cream that Mother gave when they went to boarding school (their introduction to woman's duty to be beautiful), Icilma till now has kept faithful guard over the soft, clear complexions of today's "lovelies". Rest assured it will only be a little while before Icilma returns to guard their beauty again.
Icilma
VANISHING CREAM • COLD CREAM • FACE POWDER • ROUGE CREAM
ICC. 15-440-55
THE ICILMA COMPANY LIMITED, LONDON

NITIN PICTURES

POST BOX NO. 1128
BOMBAY 1.

Invite applications from well-educated and cultured society men and women, anxious to take up the screen as a career. Applicants must be smart and should have good features and figure. Apply with good photographs and particulars stating age, height, experience etc.

Meher Talkie Distributors

announce

G. T. PICTURES

?

A vibrant social as modern as tomorrow

Featuring :- **India's two great stars ★ ? ★ ?**

with

UMAKANT, YAKUB, SUDHA RANI, SAKIR.

Directed by :— **S. M. YOUSUF**

Music :— **SHANTI KUMAR**

Dialogues :— **C. M. HUNAR (H.M.V. & Young India Fame)**

World Rights Controlled By :—

MEHER TALKIE DISTRIBUTORS,

Tinwala Building, Tribhuvan Road, - - - - - BOMBAY. 7.

secured is "Dhoke-Baj". It will be released in the Bombay Circuit very shortly. They have started their own production under the name of G. T. Productions, with huge financial backing.

GAUTAM CHITRA (Bombay)

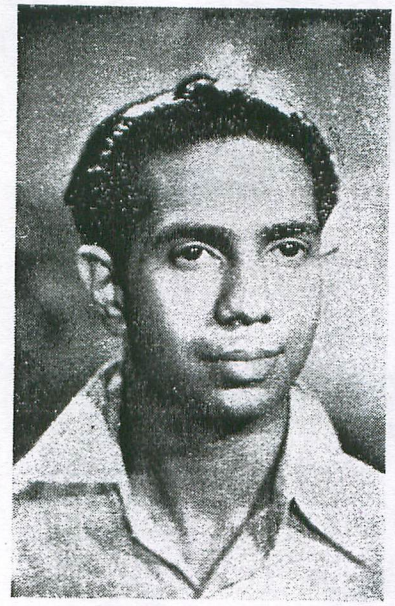
The maiden production of this company is a social story called, "Jee Han". It is in the interior sets at present and is expected to be ready by the end of January.

UNITED INDIA PRODUCTIONS (Bombay)

They have completed a social story called, "Talash" which will be censored by the time this issue is in your hand.

SPEEDWAY PICTURES (Bombay)

Producer Kanti Kapadia has been very busy with the shooting of "Badmash" featuring Leela Pawar and Benjamin. "Badmash", we are told, is a musical drama.



Mr. Ravindra Dave, who has in association with Vishnu Pancholi, directed "Poonji", a Pancholi hit of 1943.

VICTORY PICTURES (Bombay)

Director S. M. Raza is shooting the maiden picture of this company called "Taxi Driver". The picture features Leela Pawar and Dilawar and the music has been given by Khan Mastana.

INTERNATIONAL THEATRES (Bombay)

"Judai", a social story with a lot of thrilling drama, is speeding fast towards completion. By the end of December, this picture will be ready in hand.

Motion Pictures

Theatres are our new school rooms and films our new text-books of life. Is it not therefore necessary that the theatres should be clean and comfortable and the films should be instructive and entertaining?

The Student Says 1 + 1 = 2 —But, We say it equals 11 and the film is eleven times hilarious when Bhagwan meets Agha in GAUTAM CHITRA'S

"JI HAN"

Supported by:

SHANTA PATEL, MIRA, GULAB and S. NAZIR

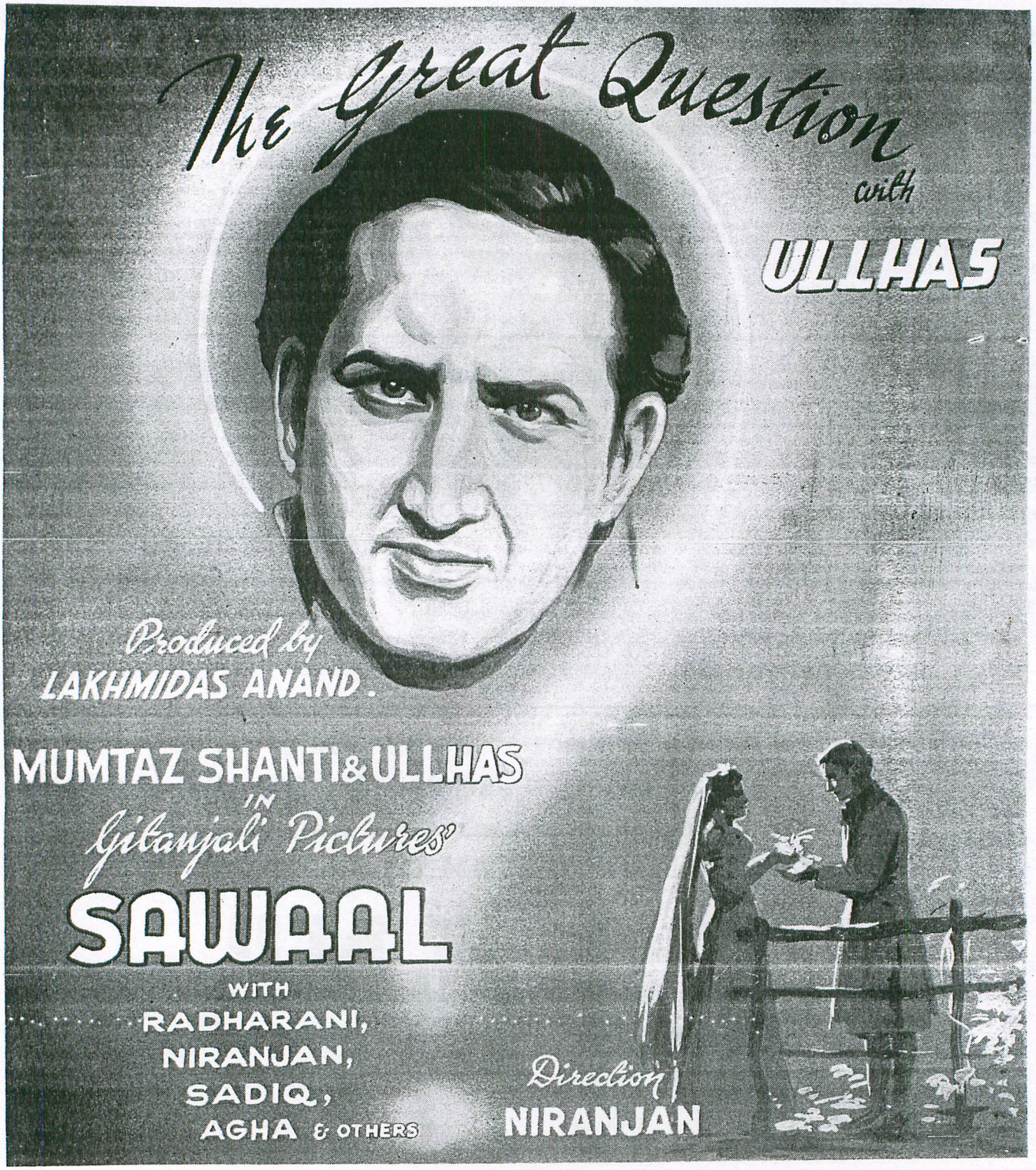
Story: BATUK BHATT Dialogues: PT. ANUJ Songs: PT. INDRA Music: TRIPATI

Direction: **RAMNIK VAIDYA & BABUBHAI MISTRY**

FOR PARTICULARS:

GAUTAM CHITRA,

Krishna Building, Cross Road, Dadar, - - Bombay.



Distributors :

Bombay :	*North India :*	*South India :*
INDIA FILM CIRCUIT	SITARA FILMS LTD., Lahore.	RATILAL BROS., Bangalore.
Bengal :	*C. P., C. I. :*	*Sind :*
SUPER FILM CIRCUIT	POPULAR FILMS LTD., Bhusaval.	Paragon Film Distributors, Hyderabad.

After SAWAAL

Producer LAKHMIDAS ANAND
Presents

MUMTAZ SHANTI
&
ULLHAS
in
LADY DOCTOR

WITH A SPLENDID GALAXY OF STARS

- MUBARAK
- NANDREKAR
- DAVID
- MAYA BANERJI &
- PRAKRITI GHOSH

Direction, Dialogues & Songs:
WALLI SAHEB

A VENUS PICTURE

Distributors:

BENGAL:
SUPER FILM CIRCUIT

C.P., C.I:
POPULAR FILMS LTD., Bhusaval.

★

If you like good pictures you will certainly like

UNITED INDIA PRODUCTIONS'

Excellent Stunt-Thriller

"TALASH"

Featuring :

BENJAMIN

SADIK, DALPAT, LEELA PAWAR, RANIBALA & others.

Direction : A. KARIM

Music : KHAN MASTANA

Ready For Release

Contact :

UNITED INDIA PRODUCTIONS,

Jyoti Studios, Kennedy Bridge, BOMBAY—7.

★

★

You know her & you will know her best in

SPEEDWAY PICTURES'

"BADMASH"

—A TALE OF MANY A HUMAN HEART.....!

Featuring :

BENJAMIN, LEELA PAWAR, ANIL KUMAR, SHANTA RIN, SADIK & others.

Direction: A. KARIM

●

Music: KHAN MASTANA

●

PARTICULARS FROM:—

SPEEDWAY PICTURES,

Mubarak Manzil, Apollo Street, Fort, BOMBAY.

●

For Bombay Presidency's rights write to:—

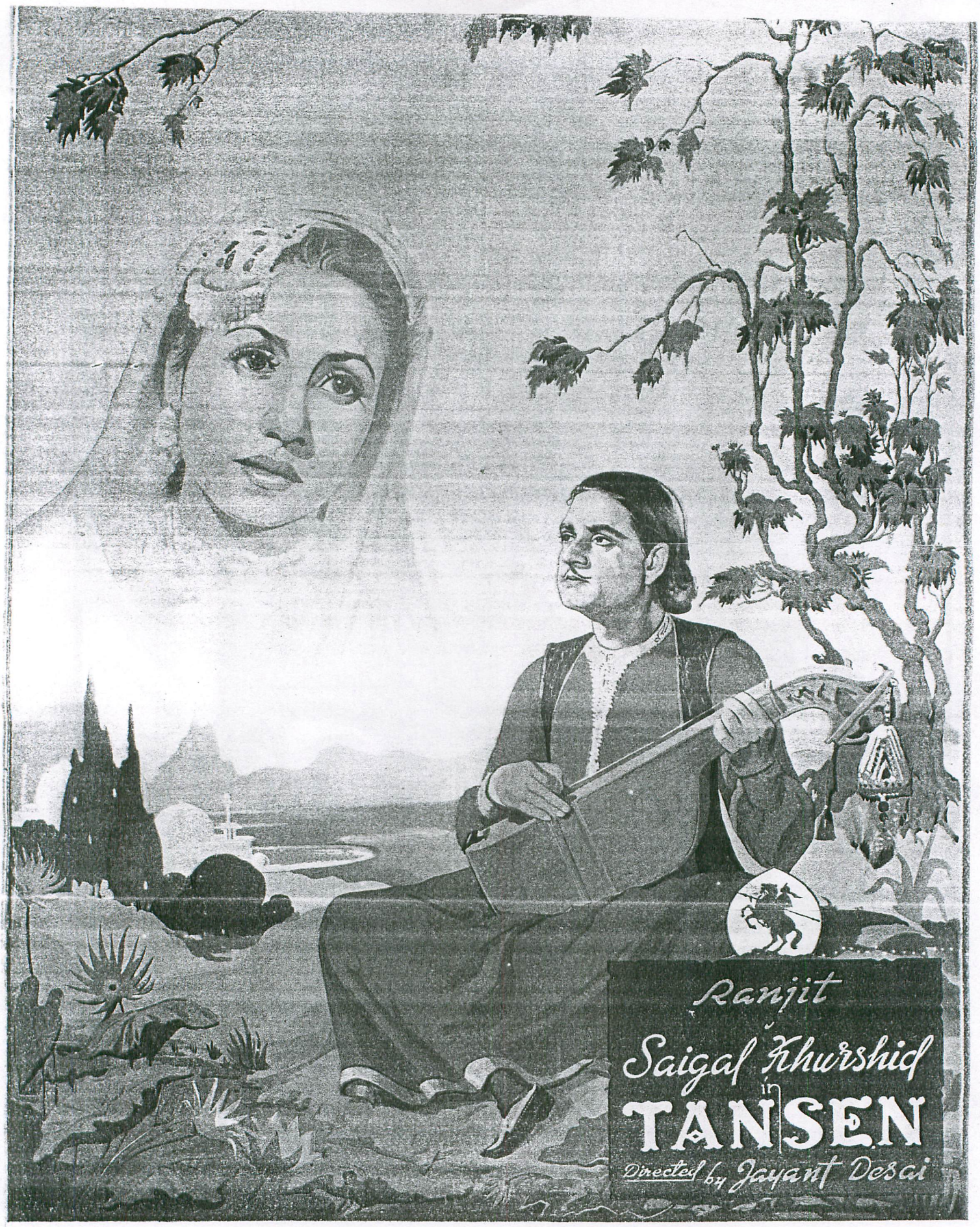
M/s. DHAVLE & SONS,

Mubarak Manzil, Apollo Street, Fort, BOMBAY.

Shortly Coming—

World Rights Controlled by: AJIT FILM DISTRIBUTING CO. MAIN ROAD, DADAR, BOMBAY.

Printed by Baburao Patel at the New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and published by him for "filmindia" Publications Ltd., from 55, Phirozeshah Mehta Road, Fort, Bombay.



REGD. No. B 3517 ★ 5TH MONTH AT OPERA HOUSE ★ AJIT RELEASE